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A Transcription and Analysis of a Seventeenth-Century Bolognese Trumpet Sonata

Steven Bradfield
Eastern Illinois University

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A TRANSCRIPTION AND ANALYSIS OF A SEVENTEENTH-CENTURY BOLOGNESE TRUMPET SONATA

(TITLE)

BY

Steven Bradfield

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1974
YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
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ACKNOWLEDGMENTS

I would like to thank the members of my graduate committee, Dr. Alan R. Aulabaugh, Dr. Joel Naumann and Dr. James M. Brinkman, and my advisor, Dr. Robert W. Weidner, for his continued patience and willingness to assist me in this project. I would also like to extend special thanks to Dr. Sanford Watts, Professor of Music History at Indiana State University, for making the microfilm of the original manuscript available to me.

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INTRODUCTION

Certainly one of the most neglected areas of research in the field of historical musicology has been the music of seventeenth-century Bologna. Musicologists have only recently begun to realize the significance of what was long considered to be a purely local phenomenon.[1]

It is true that many Bolognese musicians achieved only local recognition, and much of the music produced by these composers could only be described as "adequate" at best. Still, perhaps no other single "school" of Baroque composition was to influence the development of the concerto style and form to any greater extent than the group of musicians who lived and worked in Bologna during the last half of the seventeenth-century.[2]

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[1] See A.J.B. Hutchings, The Baroque Concerto, (New York: W.W. Norton, 1961), p. 64.

[2] See Manfred F. Bukofzer, Music in the Baroque Era, (New York: W.W. Norton, 1947), pp. 222-228.

In a modest effort to make material available from this period suitable for modern performance, I have transcribed and edited a seventeenth-century Bolognese sonata for strings and trumpets. In addition to the transcription, I have analyzed the composition and written a brief synopsis of the musical culture of pre-Baroque and Baroque Bologna and provided a short discussion of the trumpet sonata as a genre of Bolognese composition.

CHAPTER I

SOME HISTORICAL BACKGROUND

The abundance of musical activity which took place in seventeenth-century Bologna was due to the cultural influence of three institutions - The University of Bologna, the Church of St. Petronio, and the Accademia dei Filarmonici.

Bologna had been one of the primary centers of learning in Europe since the Middle Ages, and this long tradition of secular and theological scholarship produced a desire among the learned and sophisticated citizens of Bolognese society for a large, new church which would serve as a tribute to not only Bologna's academic traditions, but to her wealth and power as well. Hutchings writes in The Baroque Concerto:

> The humane learning of the Renaissance, crowning the medieval and theological learning of Bologna, made it a city of connoisseurs, many of them genuinely pious but sharing general pride in the erection of a huge independent church where the preaching, the music and the setting of occasions and anniversaries should be worthy of Italy's oldest and greatest center of learning. St. Petronio was planned

in the fourteenth-century but not begun until almost the fifteenth.[3]

St. Petronio quickly became one of the greatest churches in Italy, and as a result, Basilican status was conferred upon it by Pope Eugene IV in 1436. This attracted various religious orders to Bologna and many of them established communities there, adding their own ceremonies, processions, preachings, oratorios and plays to the great number of public events and festivities produced by St. Petronio and the University. This abundance of religious and secular ceremony produced an interest in instrumental music to support these functions. Hutchings writes:

> The Pope conferred basilican status upon St. Petronio, and from its opening it became the venue of all solemnities which required music on a grand scale. Its first maestro di cappella was Spataro, pupil of Bartolomei Ramos de Periga, a Spaniard appointed by Pope Nicolo V in 1450 as the first holder of the university chair of music. Early in the sixteenth century lutes and other instruments were used with organs and voices under Spataro's direction, and the music inspired several poets. It is worth mentioning that Careazzoni came from Bologna, and that though Venice and Rome reaped the creative fruits of the new Sixteenth-century art of keyboard playing it was largely disseminated from Bologna's early love of massed wind instruments. We read of trumpet playing for university, civic, and religious functions during the fifteenth and

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[3] Loc. cit., p. 65.

> sixteenth centuries. A hundred players of trombones, cornetts, flutes and trumpets, led the wedding procession of Lucrezia d' Este in 1487. The Bolognese vocal and instrumental 'Concerto Palatino del Senato' became so famous throughout Italy as the concerted music at St. March's. It was a public Body which performed not only for liturgical and academic ceremonial but for pleasure, and its concerts facing the square from the peristyle of St. Petronio continued up to Burney's time.[4]

The love of massed musical performance which Hutchings speaks of is quite evident in various descriptions of performance practice at St. Petronio. Anne Schnoebelen writes:

> When the apse was completed in the 1660's the present cantoria was built. Before this time, scaffolding "over the corridors" had to be erected for those solemn occasions requiring the use of many extra musicians. For example, for the feast of St. Petronio on October 4, 1659, "two places over each of the usual places" were constructed for the musicians, enough to fill six corridors. With the completion of the apse and the erection of a small winter choir at the back, a permanent platform was built that formed the roof of this small choir on the same level with the organs and the cantoria. This structure could hold 80 to 100 musicians, especially if they were singers and did not need extra space for instruments. In 1661, to enlarge the choir, the altar was moved forward from its place at the back of the choir to where it stands today at the beginning of the sixth vault. The result is that 1/6th of the church is given over to musical purposes:

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[4] Ibid., pp. 67-68.

> the choir for the singing of the Office by the Canons, and the surrounding enlarged cantoria for the musicians.[5]

In addition to the University and St. Petronio, another important influencing factor in Bolognese musical life was the private music academy. Several of these private music schools existed in Bologna from the beginning of the 17th century, culminating in the founding of the Accademie dei Filarmonici in 1666. The following excerpt taken from Grove's Dictionary gives a brief historical summary of the Bolognese Academies:

> From the 17th century the Bolognese musical academies had flourished abundantly and uninterruptedly, their aim being to patronize and direct the study of music.. They were the Accademia dei Floridi, founded by Banchieri in 1615, the Accademia dei Filomusi, founded in 1633 and, lastly, the Accademia dei Filarmonici, which, founded in 1666 by Vincenzo Maria Carrati, absorbed all the earlier academies, to rise to great fame, to continue gloriously through various vicissitudes down to the present day, and to be all through the 18th century and part of the 19th the absolute and undisputed dictator of the city's musical life and, in the world at large, a distributor of much-coveted diplomas, most eagerly sought when they were most difficult to obtain. There was a time when no musician's fame was considered

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[5] Anne Schnoebelen, "Performance Practices at St. Petronio in the Baroque," Acta Musicologica, (Volume 41, 1969), p. 38.

> truly established until it had been confirmed and consolidated by the Filarmonici of Bologna. The youthful Mozart himself submitted to its examination in 1770.[6]

The academies were both a cause and effect of the Bolognese musical culture, and their influence continued well into the 19th century.

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[6] Claudio Sartori, "Bologna," Grove's Dictionary of Music and Musicians, Fifth edition - Vol. I (London: Macmillan and Co., 1954), p. 797.

CHAPTER II

A BRIEF DISCUSSION OF THE TRUMPET SONATA IN SEVENTEENTH-CENTURY BOLOGNA

With the arrival of Maurizio Cazzati as the new Maestro di Cappella at St. Petronio in 1657, the sonata for strings and one, two, three and four trumpets began to appear in Bologna.

As was mentioned earlier, music involving wind instruments had been popular in Bologna since the 15th century. Aside from their long association with both sacred and secular ceremonial occasions, winds, trumpets in particular, may have been used for other reasons. In a fascinating discussion of accoustics at St. Petronio, Anne Schnoebelen writes:

> The most characteristic feature of the interior to the basilica is the immense amount of space enclosed within the four walls and the quantity of light that streams through the huge windows. The actual length of the church is 132 meters, or approximately 433 feet; its width measures 60 meters, or 199 feet. The vaults of the nave rise to a height of 44 meters, or about 144 feet. This expanse of 12,408 cubic feet poses interesting accoustical problems relevant to this discussion of performance practices at St. Petronio.

> The present apse is an almost perfect sound chamber; it amplifies overtones but does not allow them to blur or become muddy. However, music performed today in the choir and heard from the nave becomes an unintelligible mixture of echoes as the sounds travel through the vast expanse of the basilica. Choral polyphony becomes seriously obscured, and only the straightforward sounds of the trumpet or the solo voice penetrate the nave with clarity.[7]

The desire to achieve clarity and strength in the upper parts evidently led to a need for a heavily reinforced bass line to balance to upper voices. Miss Schnoebelen writes:

> The acoustics of the church undoubtedly demanded heavy reinforcements on the bass parts to counterbalance the powerful echoes that magnify the sound of the higher notes. The preoccupation with bass sonority at San Petronio may have begun with the first instrumental body that functioned there. Already in 1595 the list of salaries for January shows the following instrumentalists: 4 trombones, 1 cornetto, 1 violin. In 1610 the number of trombonists was increased to seven, and throughout the century they remained an essential part of the San Petronio orchestra. Existing parts from the 1680's show that the trombone in this period was definitely a basso continuo instrument, occasionally used in quantities of six or seven to reinforce the figured bass line. The tradition of a heavy bass continued well into the 18th century.[8]

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[7] Schnoebelen, Loc. cit., p. 41.

[8] Ibid., p. 44.

The demand for music involving trumpets produced a great number of compositions for this instrument. Practically all Bolognese composers from Cazzati in the middle of the seventeenth century to Corelli and Torelli in the eighteenth wrote music using one or more trumpets or cornetts. Some of the more important Bolognese composers who wrote in this form were Bononcini (1642-78), Vitali (1644-92), Gabrielli (1655-90), Jacchini (d. 1727), Torelli (1658-1709), Perti (1661-1756), Corelli (1653-1713).

Trumpet works composed during the period 1657-1720 generally show a definite evolutionary development in regard to harmonic sophistication, complexity of counterpoint, and difficulty of the trumpet parts. The works of Cazzati and earlier composers show a tendency toward modal progressions and a simple triadic structure in the trumpet lines. In contrast, the works of Torelli and Corelli show a much more sophisticated use of harmony and an often extremely florid trumpet part. The skill of trumpet players during this time must have been very great indeed, for players using modern, valved instruments find some of the Bolognese Sonatas exceedingly difficult to perform. It is interesting to speculate as to whether the cornett might have been used more often than the trumpet in performance

of these rapid, diatonic solo sections of the later works.

Perhaps the single most important stylistic element of the Bolognese trumpet works is the frequent use of the "concertato" principle. Imitative and contrasting sections between trumpet and strings are an important feature of all of them. In some, a subtler contrast is achieved by dividing the otherwise homogeneous string ensemble into two choirs of all high and all low voices. This use of contrasting material became the primary feature of the 18th century concerto grosso, and it is clear that the Bolognese "school" was responsible for the development of this style which was later polished and refined by the Venetian composers of the 18th century.[9] Some of the trumpet sonatas could probably be more accurately described as concertos, for as anyone attempting to penetrate the maze of terminological problems in this period soon realizes, the terms "sonata", "sinfonia", and "concerto" were used interchangably until the 18th century.[10]

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[9] For a thorough treatment of this subject see Hutchings, Loc. cit., pp. 79-88.

[10] See William Newman, The Sonata in the Baroque Era, (Chapel Hill: University of North Carolina Press, 1959), pp. 19-20.

CHAPTER III

SOME COMMENTS REGARDING THE TRANSCRIPTION

The music which I have transcribed was taken from a microfilm copy of a complete set of parts found in the library of St. Petronio. Although no name appears on any of the pages, the archivist at St. Petronio reported that musicoligists who had examined the manuscripts believed it to be the work of Cazzati. The basis for this conclusion might be the presence of a tenor viola part. Cazzati was one of a few Bolognese composers who continued to utilize the tenor viola at a time when its use was being abandoned by others.[11] Also, the harmonic usage and trumpet writing of the work show many similarities to the three trumpet sonatas of Cazzati which exist today in complete parts.[12] Although these similarities might seem very convincing, I feel a definite conclusion as to the composer's identity based on this evidence alone would

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[11] See Hutchings, Loc. cit., p. 81.

[12] Maurizio Cazzati, Op. 35 - Nos. 11, 12, 13, (London: Musica Rara, 1970).

be extremely difficult if not impossible, because the Bolognese composers, especially in the early years, had a decided tendency to copy one another in matters of style, solo line, and harmonic usage.

While doing the transcription, I encountered certain editorial problems which I would like to discuss briefly.

Tempo Indications

Of the four movements, only the second (Grave) was given a tempo indication in the source. In determining suitable tempo indications for the remaining movements I was given some assistance by an article written by Dr. Jean Berger.[13] Dr. Berger discovered that many of the opening movements of the Bolognese sonatas were written in a slow-fast-slow form. The slow sections are usually short and written in a rather simple chordal fashion. I have concluded that this situation occurs in my transcription and I have indicated an Adagio tempo for measures 1-6 and 36-44 in the first movement.[14]

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[13] Jean Berger, "Notes on Some 17th Century Compositions for Trumpets and Strings in Bologna," Musical Quarterly, Vol. 37 - No. 3, 1951), pp. 363-365.

[14] All measure numbers refer to the transcription in Chapter IV.

The third movement is a short fugue, and in keeping with the traditional fast tempo for fugal movements in works from this period I have assigned an Allegro indication to this movement.

The final movement is written in triple meter, and Dr. Berger's article states that concluding movements in triple meter were always performed at a very fast tempo - in the manner of rapid dance music. I have therefore given this movement an Allegro indication.

Key

The key signatures of all four movements indicate f-sharp only, although movements one, two, and four are all written in D major. The third movement begins in G major but concludes in D major. Most of the needed C sharps are written in as accidentals in the original, although many were left out, perhaps by a careless copyist. I chose to leave the key signatures as they appeared in the original and have added accidentals where necessary.

Figured Bass

The figured bass in the original is written over the keyboard bass line in a manner which was common at this

time.[15] The # is used to indicate the raised (major) third, and the b to indicate the natural (minor) third. The use of the flat symbol in figured bass to indicate all minor thirds was relatively common practice in Italy during this early period. Because the use of the flat symbol in this manner is now considered to be unnecessary and somewhat archaic, I have chosen to delete the flats where they are unnecessary, and in cases where the sharp third of a chord has been lowered I have indicated this with a natural sign.[16]

The 6 is used to indicate first inversion chords and the figure 6 also appears several times where first inversion chords are necessary. I have determined that the 6 was added at a later time possibly by a keyboard player, to indicate first inversions where the original failed to do so.

Generally, the original figured bass is not accurate, and many editorial additions were necessary, especially indications of first inversion chords and chords with the raised third.

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[15] F.T. Arnold, The Art of Accompaniment from a Thorough-Bass, Vol. I, (New York: Dover Publications, 1965), pp. 36-49.

[16] All editorial additions in the figured bass line are bracketed. Editorial accidentals in the instrumental parts are written above the note they affect.

In instances where unaccented sixteenth notes occur in the bass line, I have chosen to treat them as passing tones or neighbor tones and have not harmonized above them.

CHAPTER IV

ANALYSIS AND TRANSCRIPTION

Movement I

The first movement begins with a short slow section in D major. The first trumpet, second trumpet, first violin, and second violin, supported by the continuo, enters canonically one measure apart on the notes of the D major triad. The remainder of the ensemble enters with the second violin and the section concludes with a strong cadence in D major in measure 6. The Allegro section which follows is fanfare-like in design with the rhythm used to achieve the fanfare effect. The trumpets and string ensemble answer one another in "concertato" fashion as in measures 28-29. The trumpets are often written in canonic imitation as in measures 14-15. The texture of this section is homophonic with the strings being written in congruent rhythms. This section concludes with a cadence in A major in measure 35. The next section is a return to the slow tempo of the opening, with the trumpets and violins answering one another in imitation

supported by the continuo. There is a cadence in A major in measure 44 followed by a second Allegro section which quickly establishes the key of D major once again. This section is patterned after the first Allegro section and presents no new material. The final cadence is in D major.

Movement II

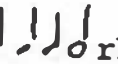
The second movement, marked Grave, consists of only 5 measures. The first two measures are written in A major and there is a strong V-I cadence in A major in the third measure. After a quarter rest, the movement concludes in D major, again with a strong V-I cadence.

Movement III

The third movement is a rather crudely constructed fugue beginning with a short, one-measure subject in the first violin. The remaining voices enter in descending order with no episodic material between entries. The answer appears in the subdominant, creating a feeling of G major tonality alternating with D major. Generally, the counterpoint is rather tightly structured with the rhythmic motive of the subject supplying most of the material. There is a noticeable lack of sequencing. A few isolated examples of imitation occur

other than at the beginning (meas. 90, 92-93). This movement cadences in D major. The trumpets are silent throughout.

Movement IV

The fourth movement is marked Allegro and is in triple meter. There is much evidence of the concertato style throughout, with the trumpets and strings imitating one another. In overall design, this movement is remarkably similar to the Allegro sections of the first movement. The trumpets appear frequently in imitation of one another (meas. 161-162). Three rhythmic motives are used in this movement, the  rhythm of the beginning, the figure beginning in measure 112 and the straight quarter note rhythm beginning with measure 120. As in the first movement, the trumpets often play without the support of the continuo (meas. 155-156). A homophonic style in the manner of the opening movement is again predominant throughout this movement, with the ensemble playing in congruent rhythm most of the time. The tonality is D major throughout.

SONATA a cinque con tromba e' cornetto
(Anonymous ~ Bologna c. 1665)

Transcribed and edited*

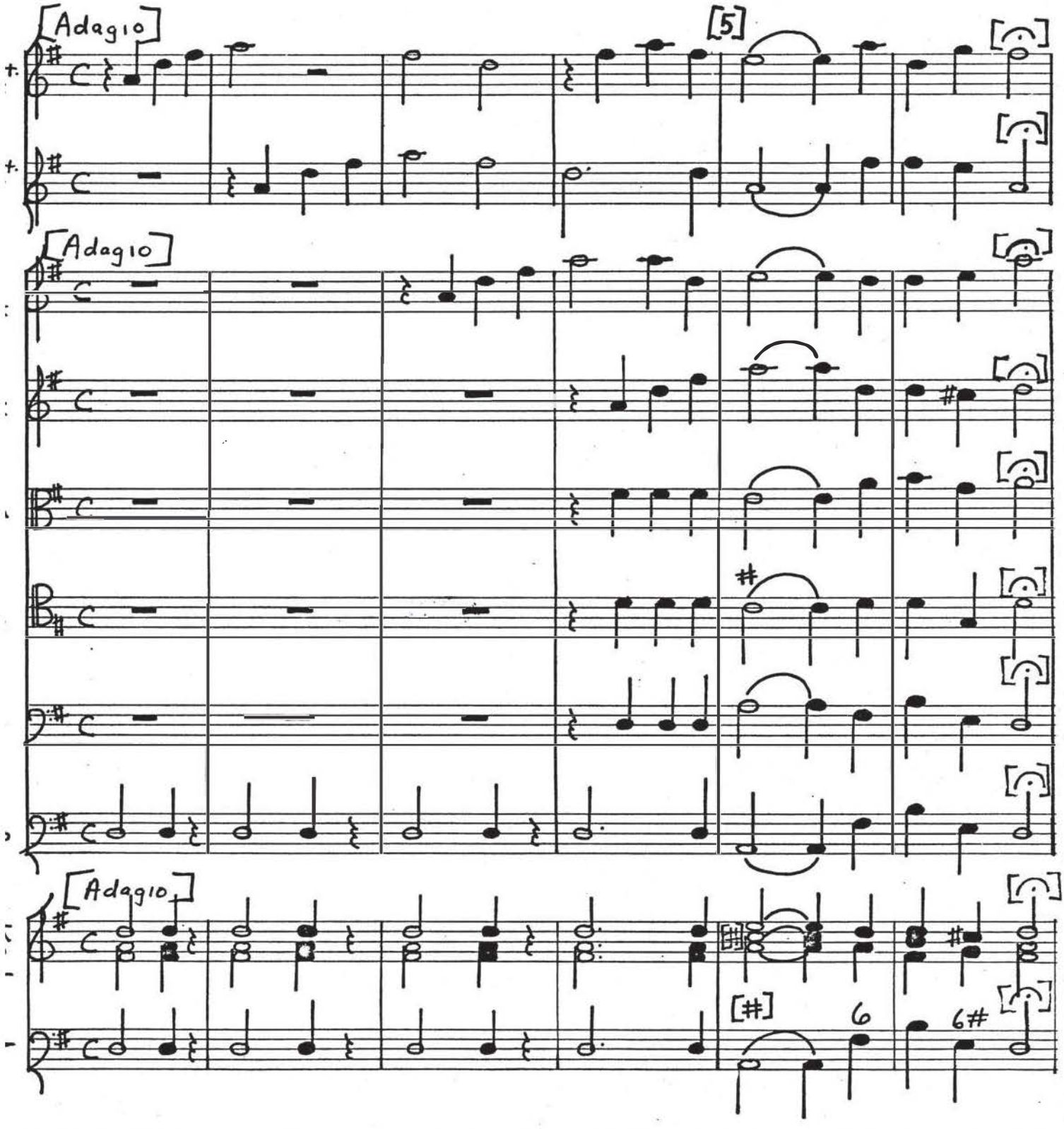
by

Steven Bradfield

Instrumentation
Trumpet I in C
Trumpet II in C
Violin I
Violin II
Viola
Cello I
Cello II
Bass
Keyboard

*All editorial accidentals are placed above the note they affect. All editorial additions in the figured bass are enclosed in brackets.

I



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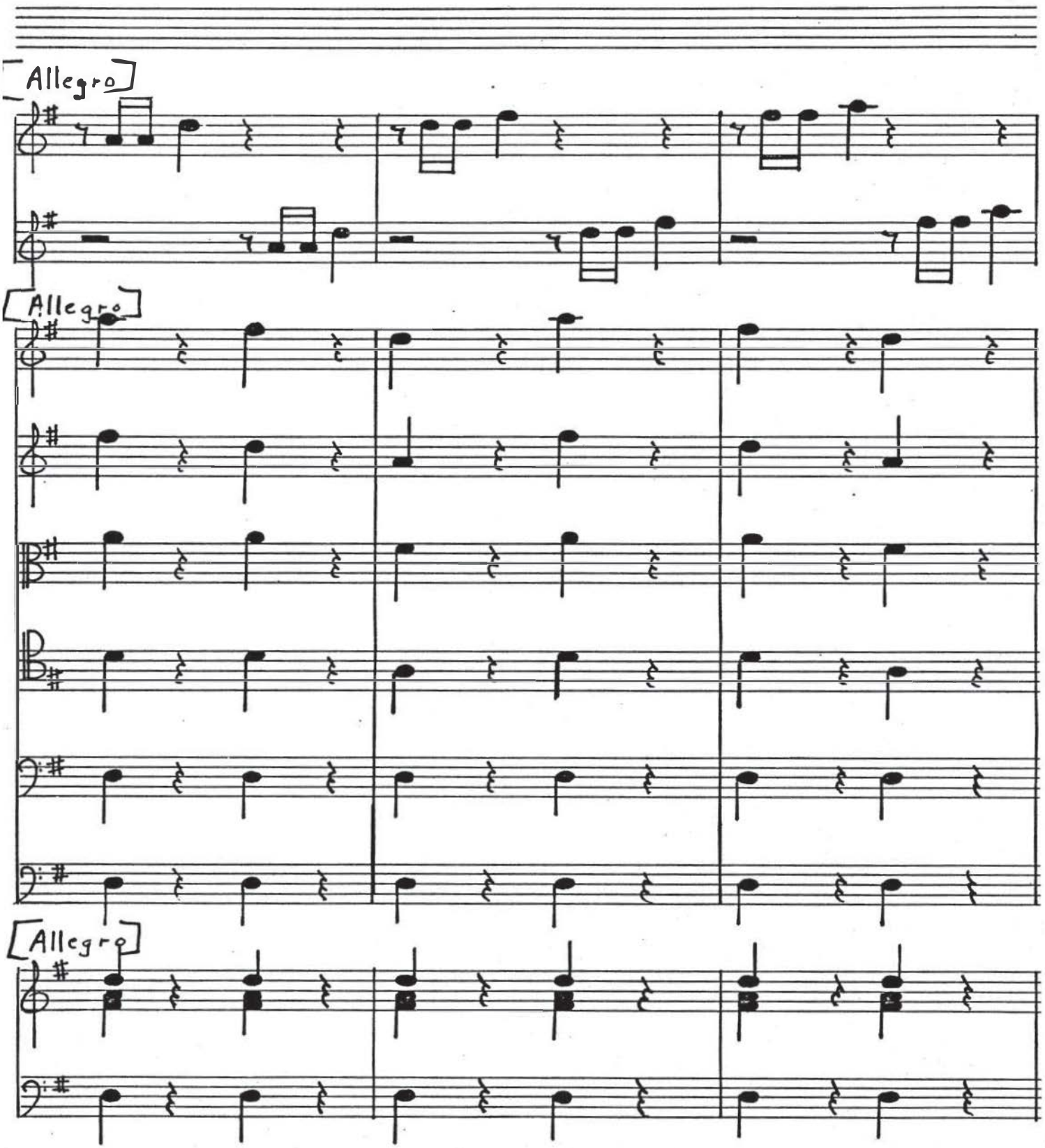

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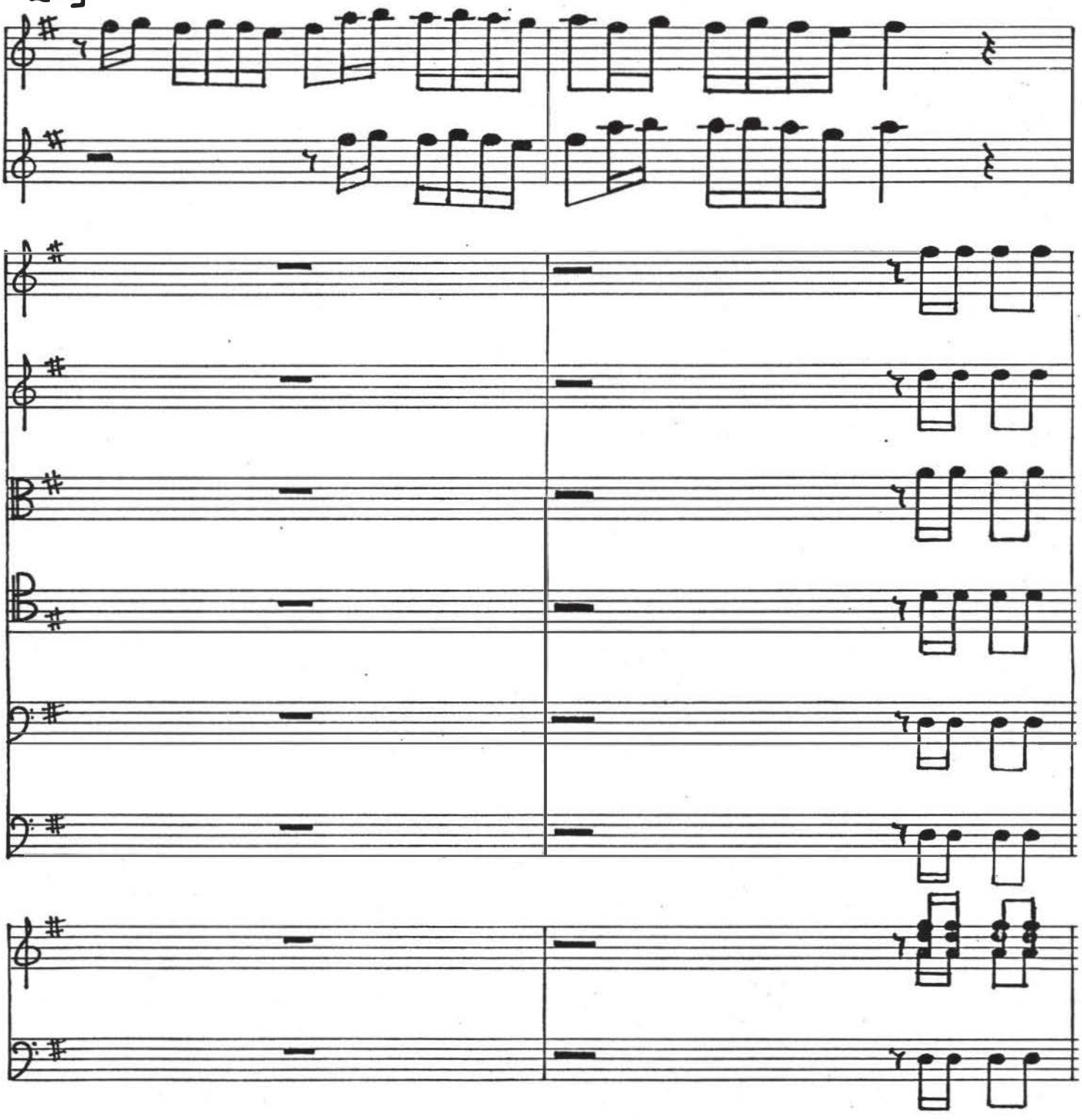

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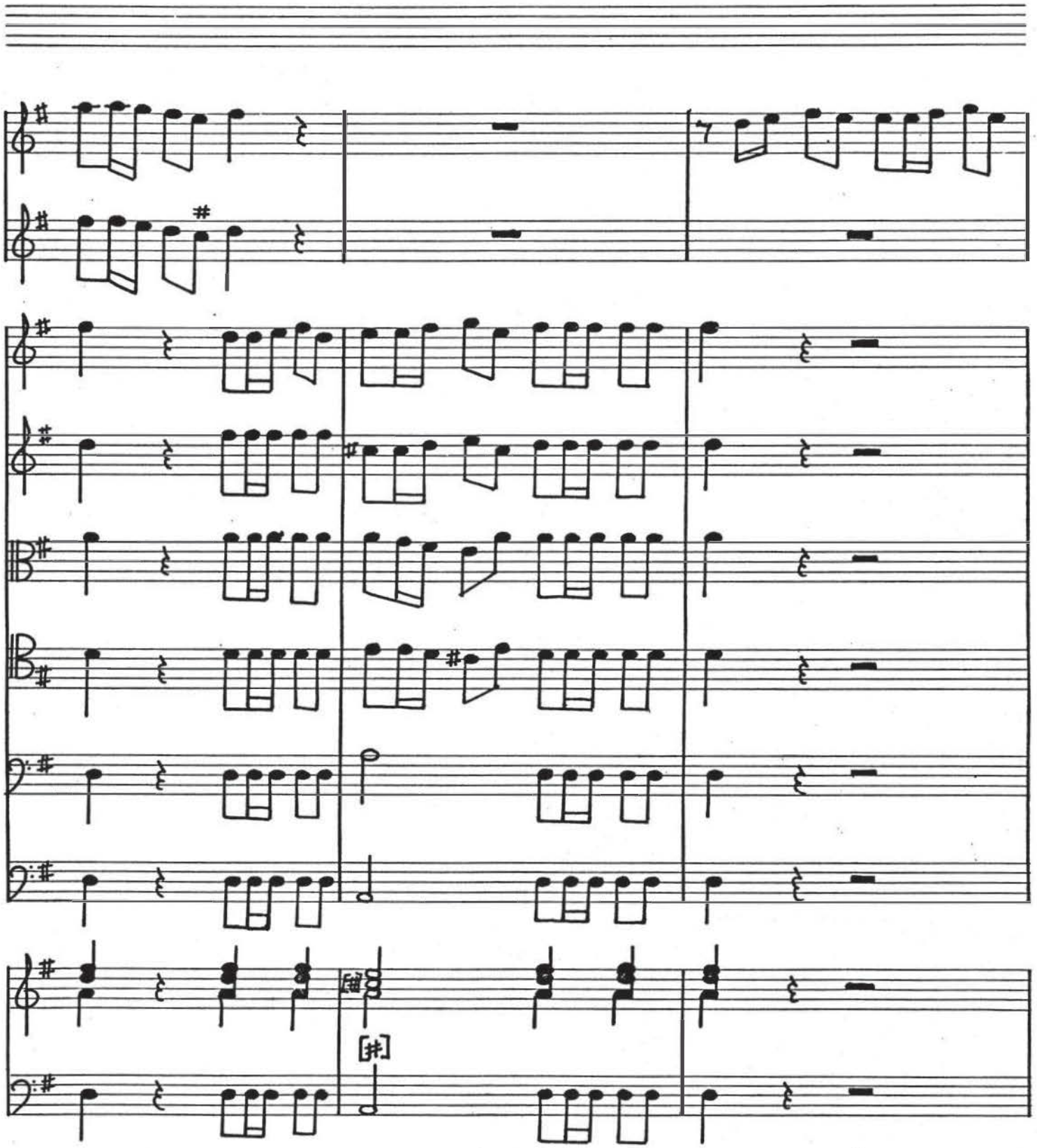

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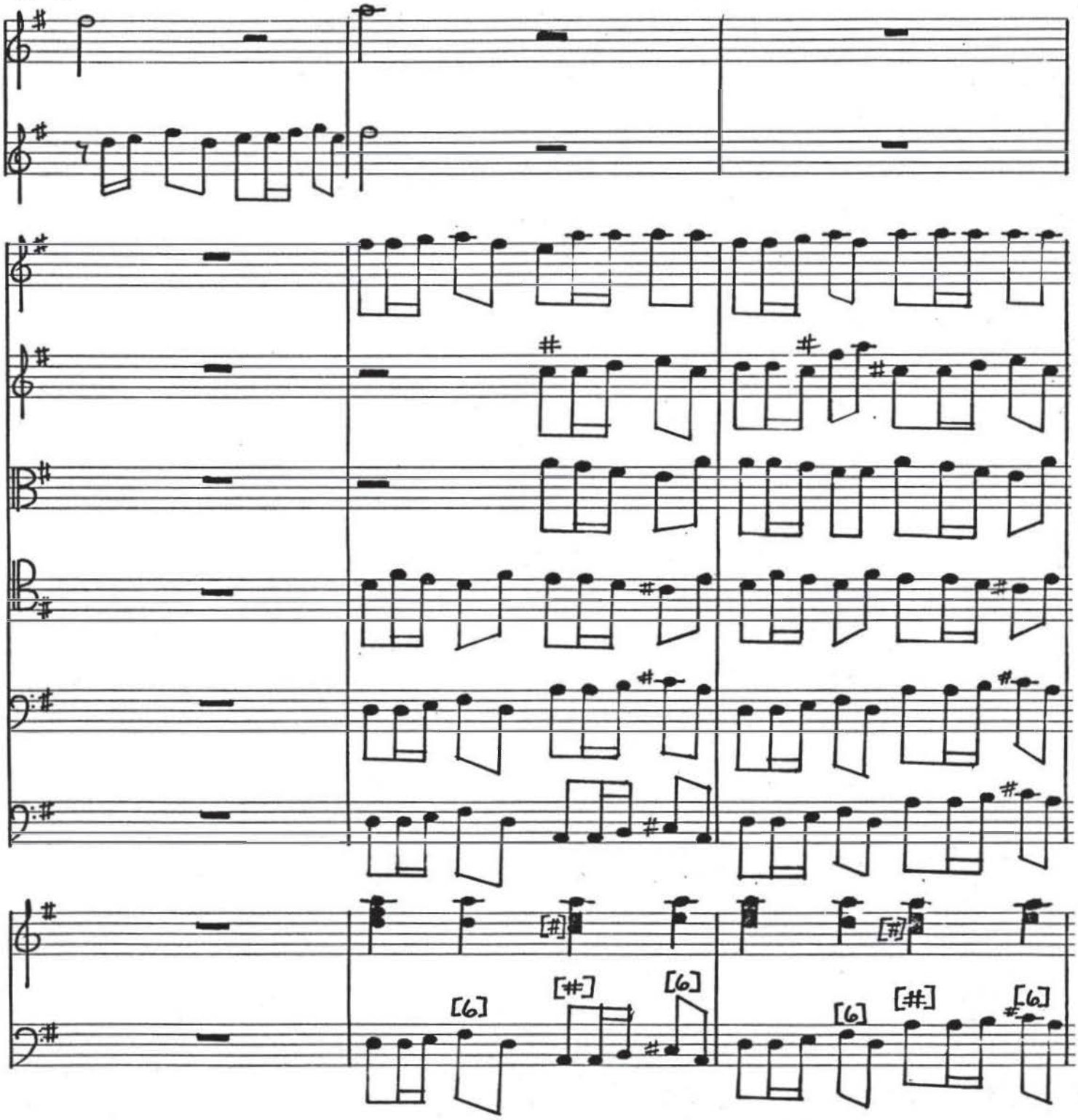

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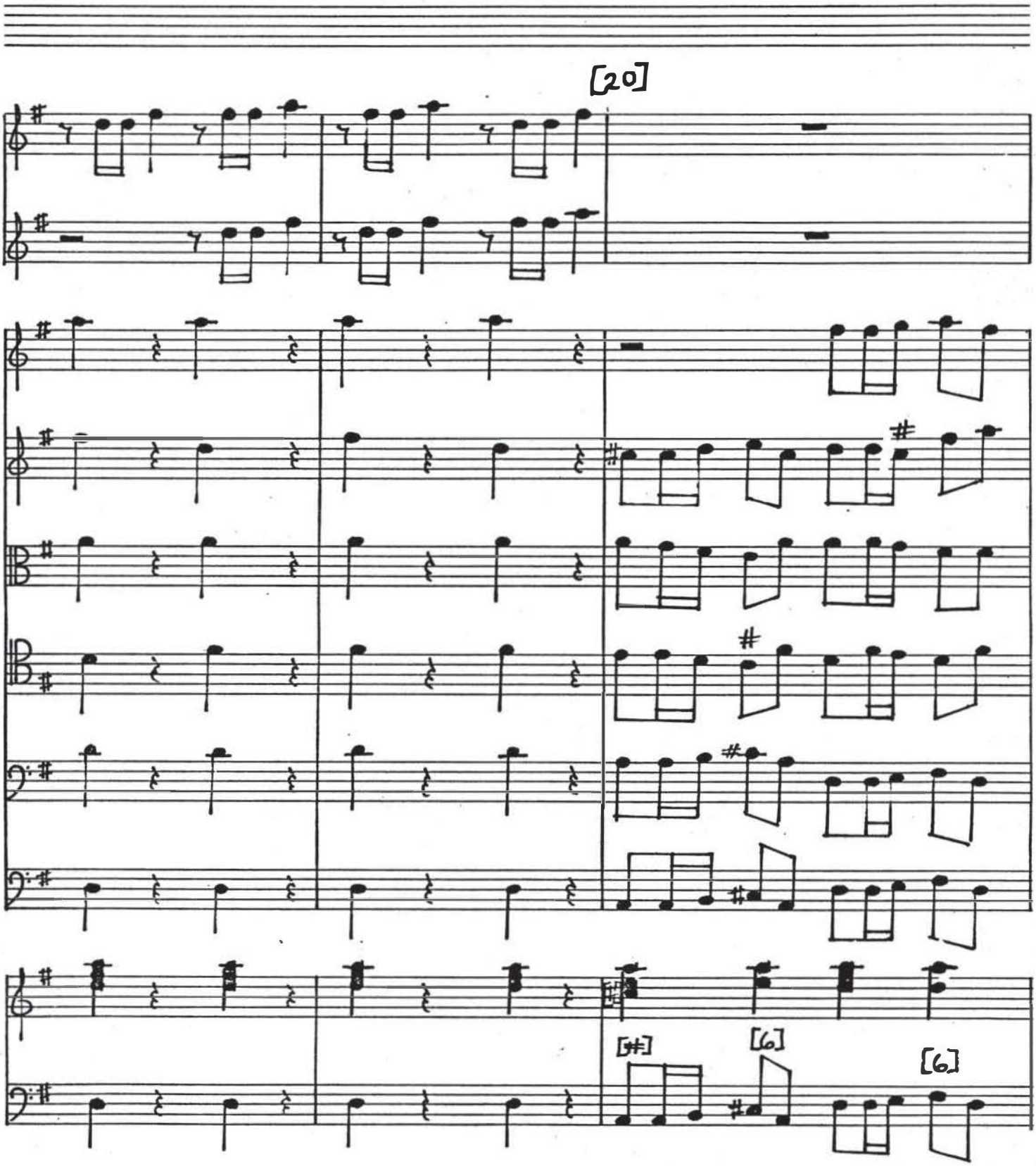

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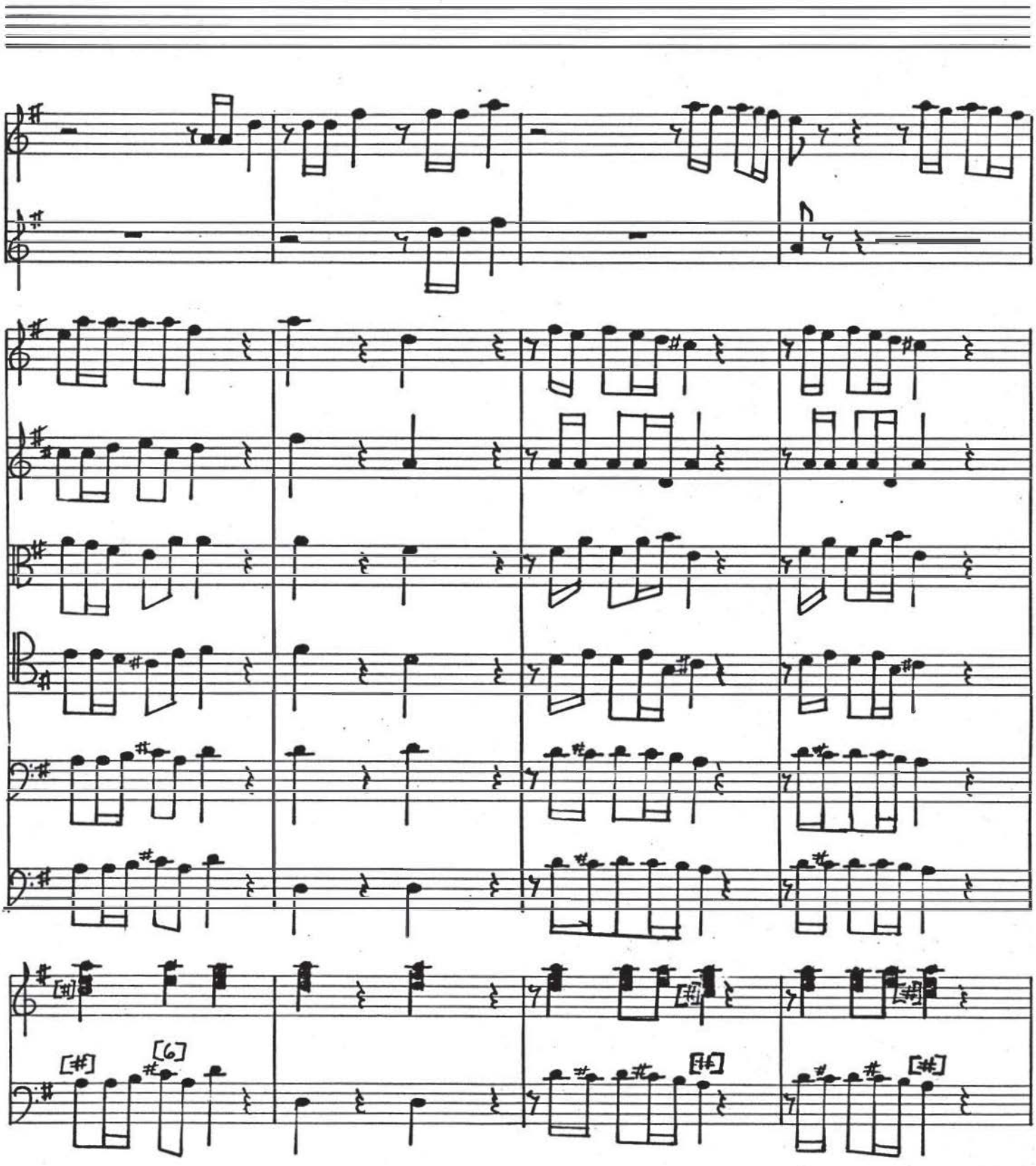

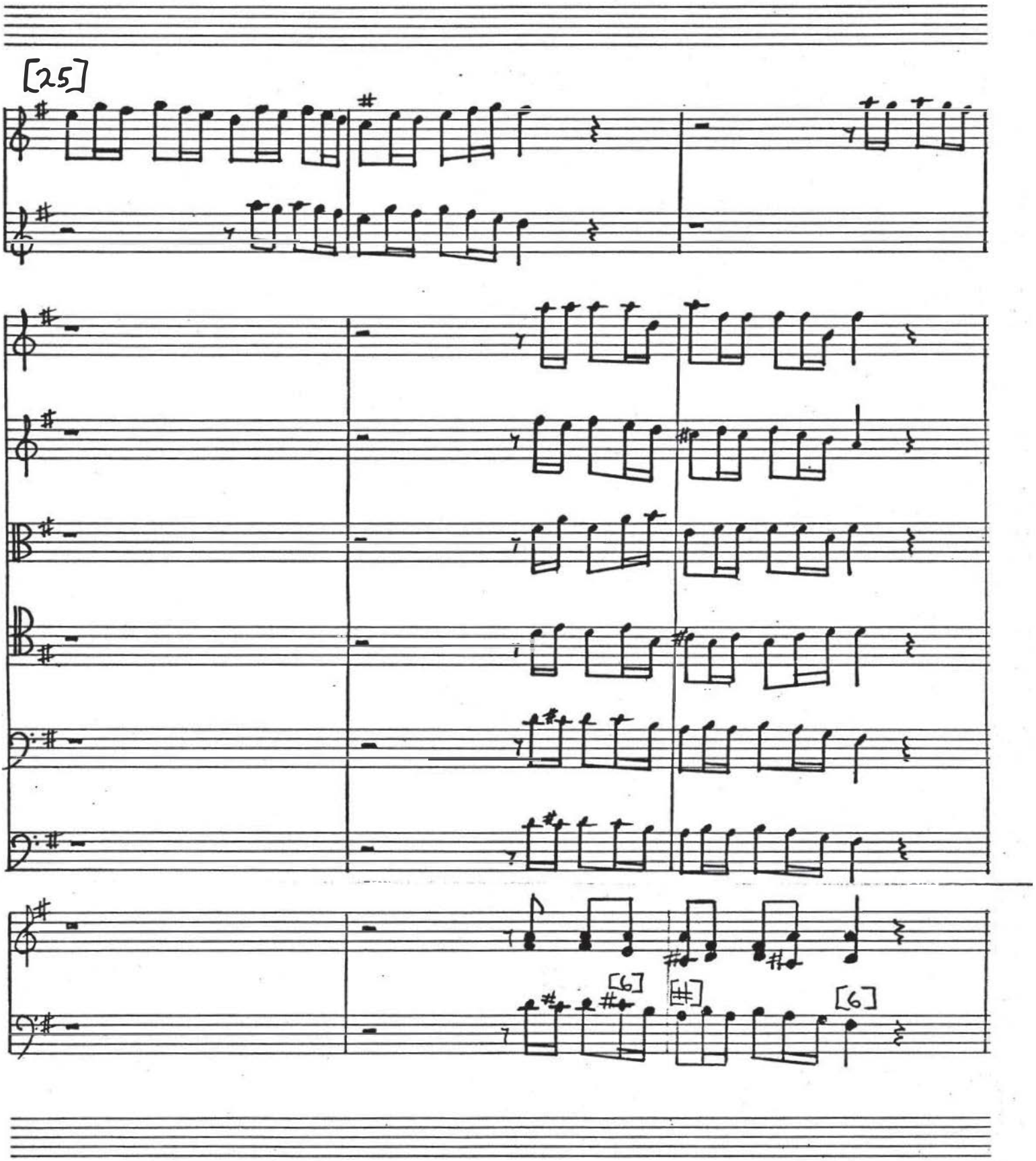
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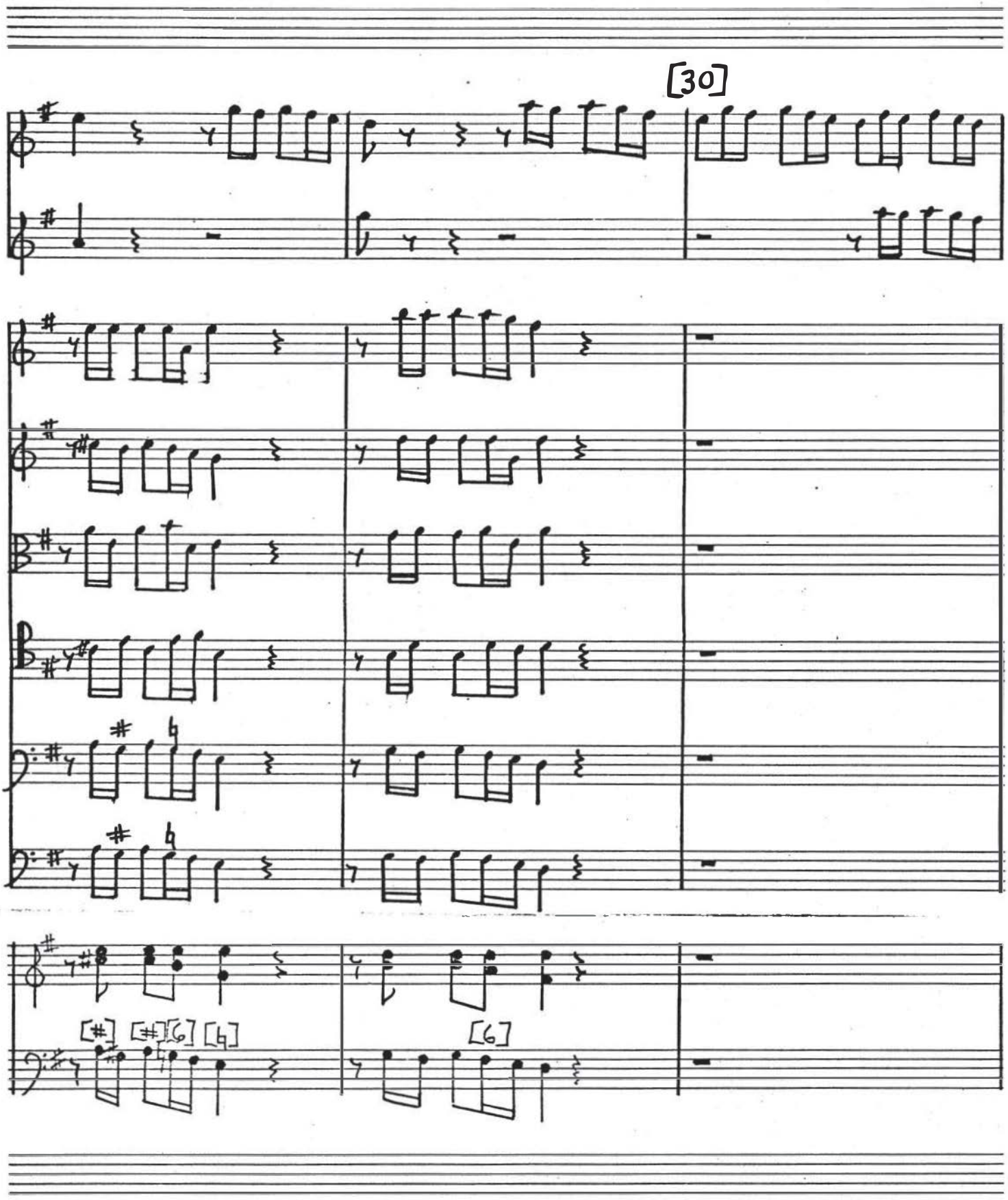
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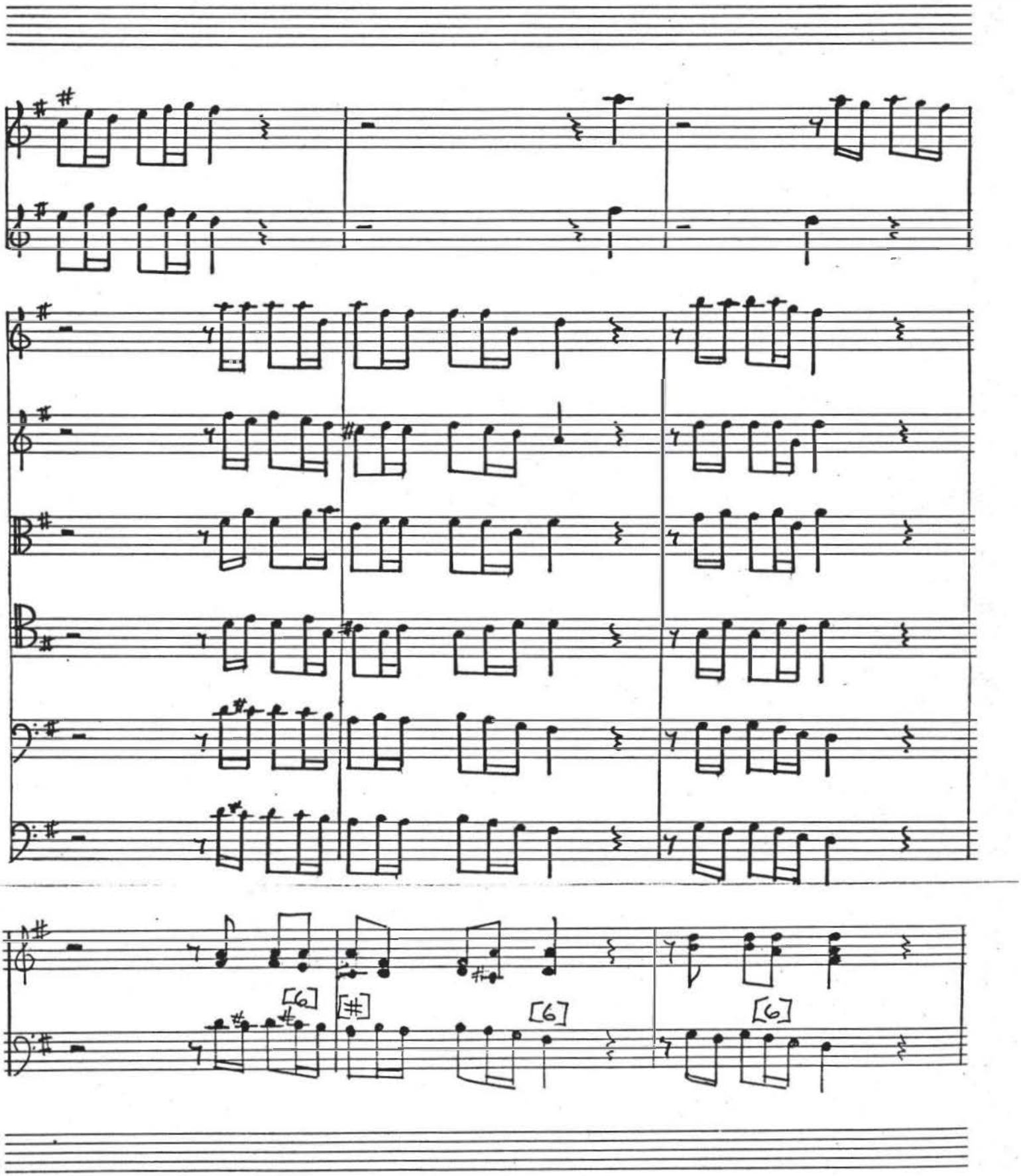
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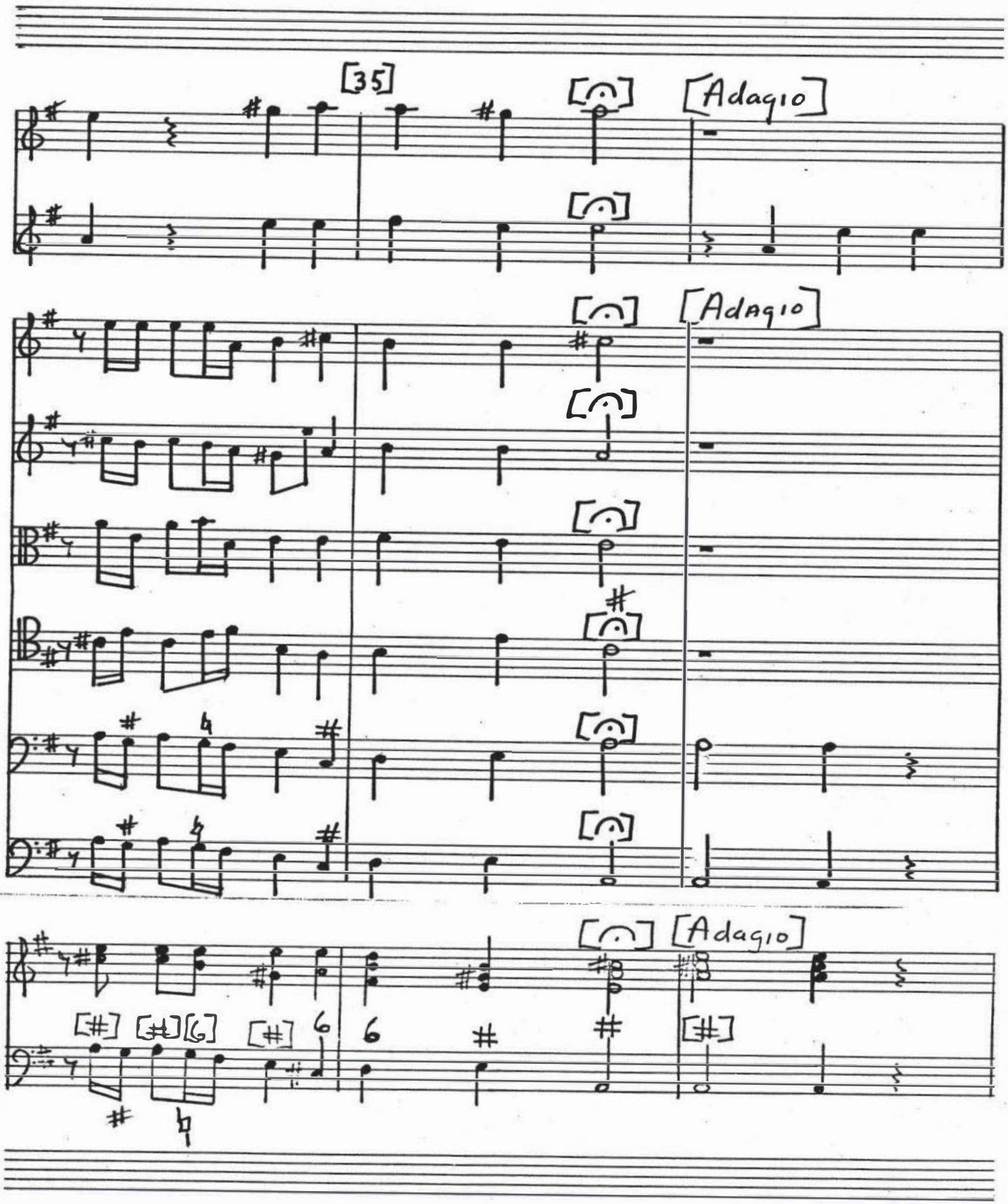
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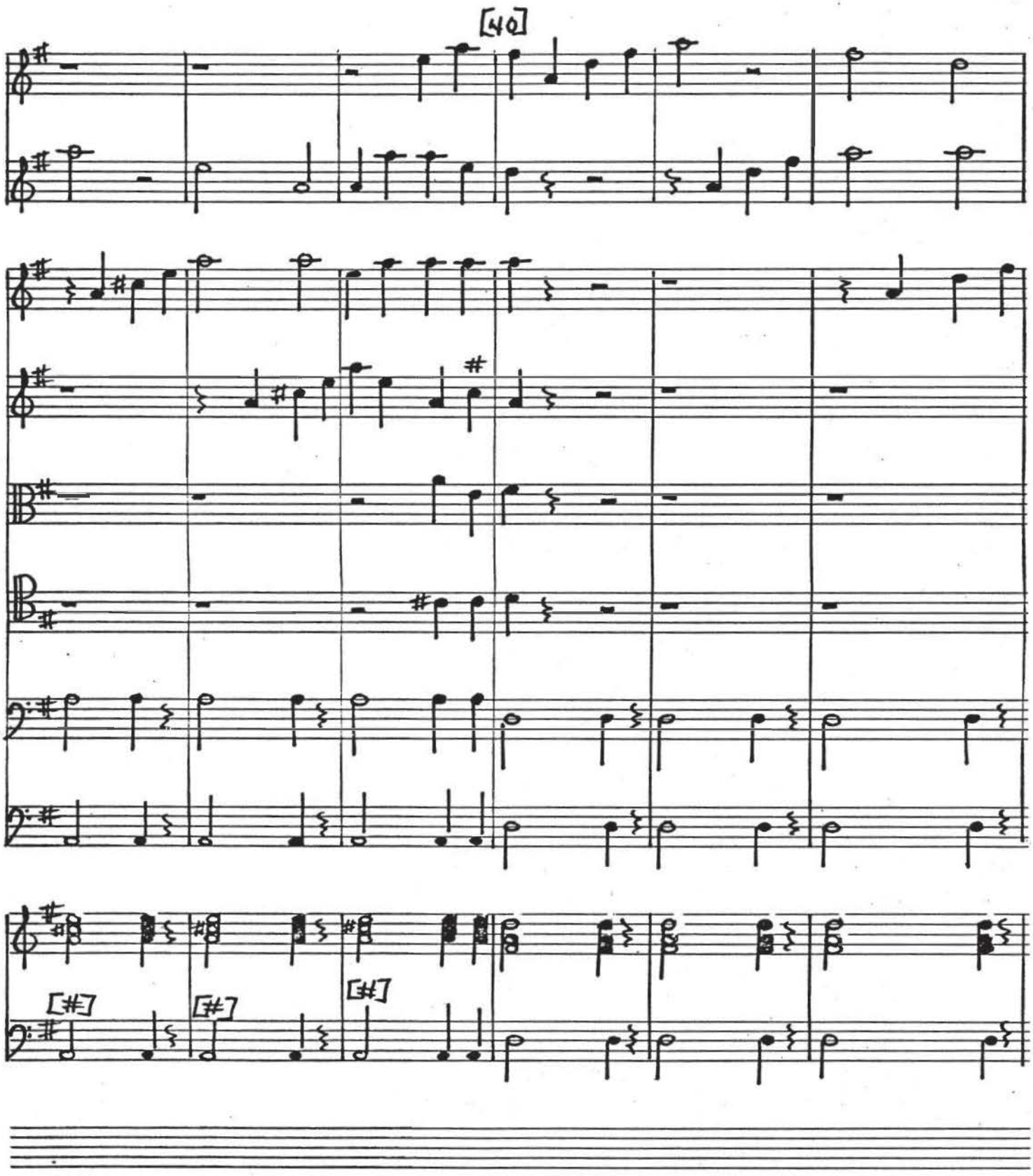
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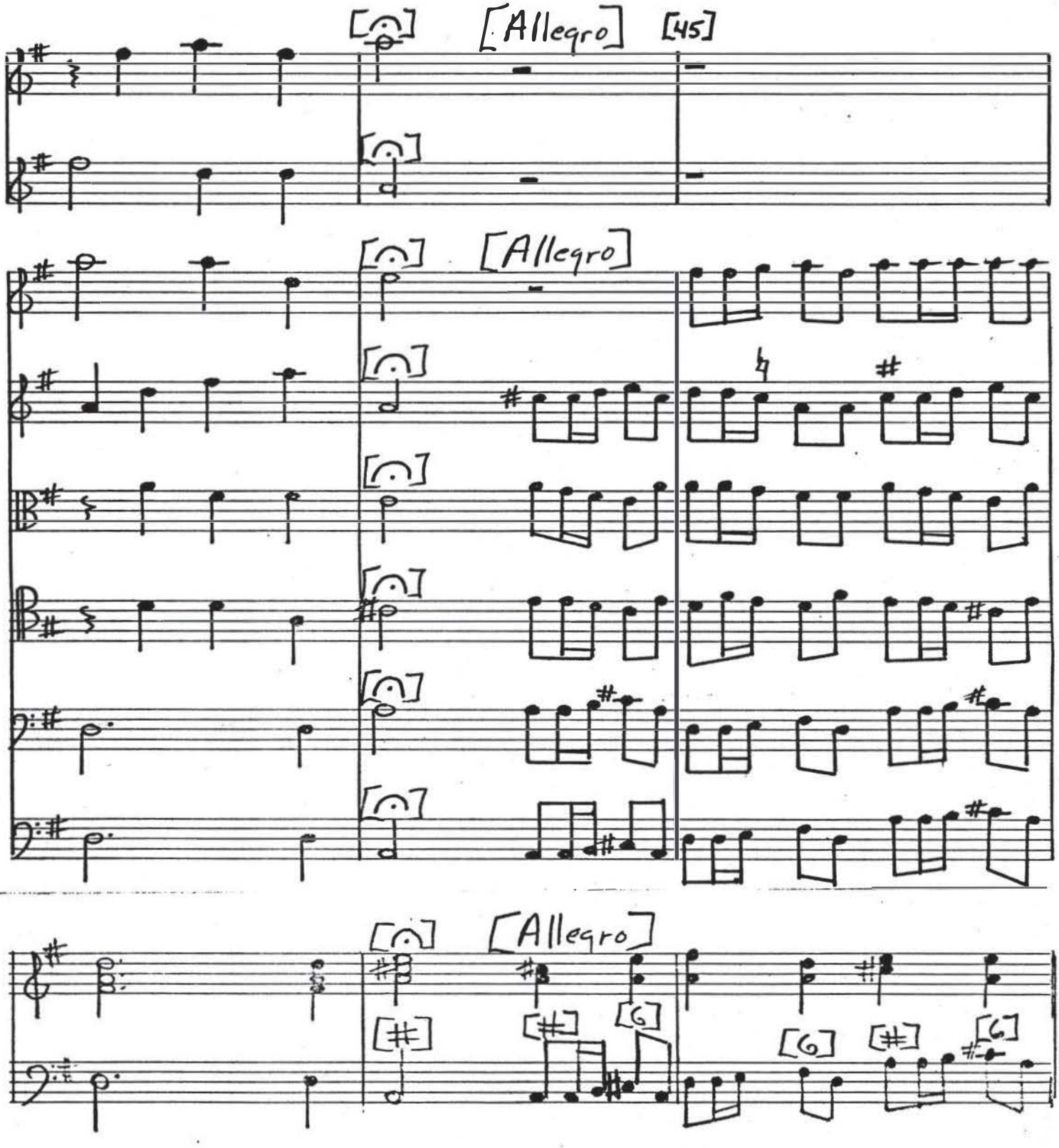
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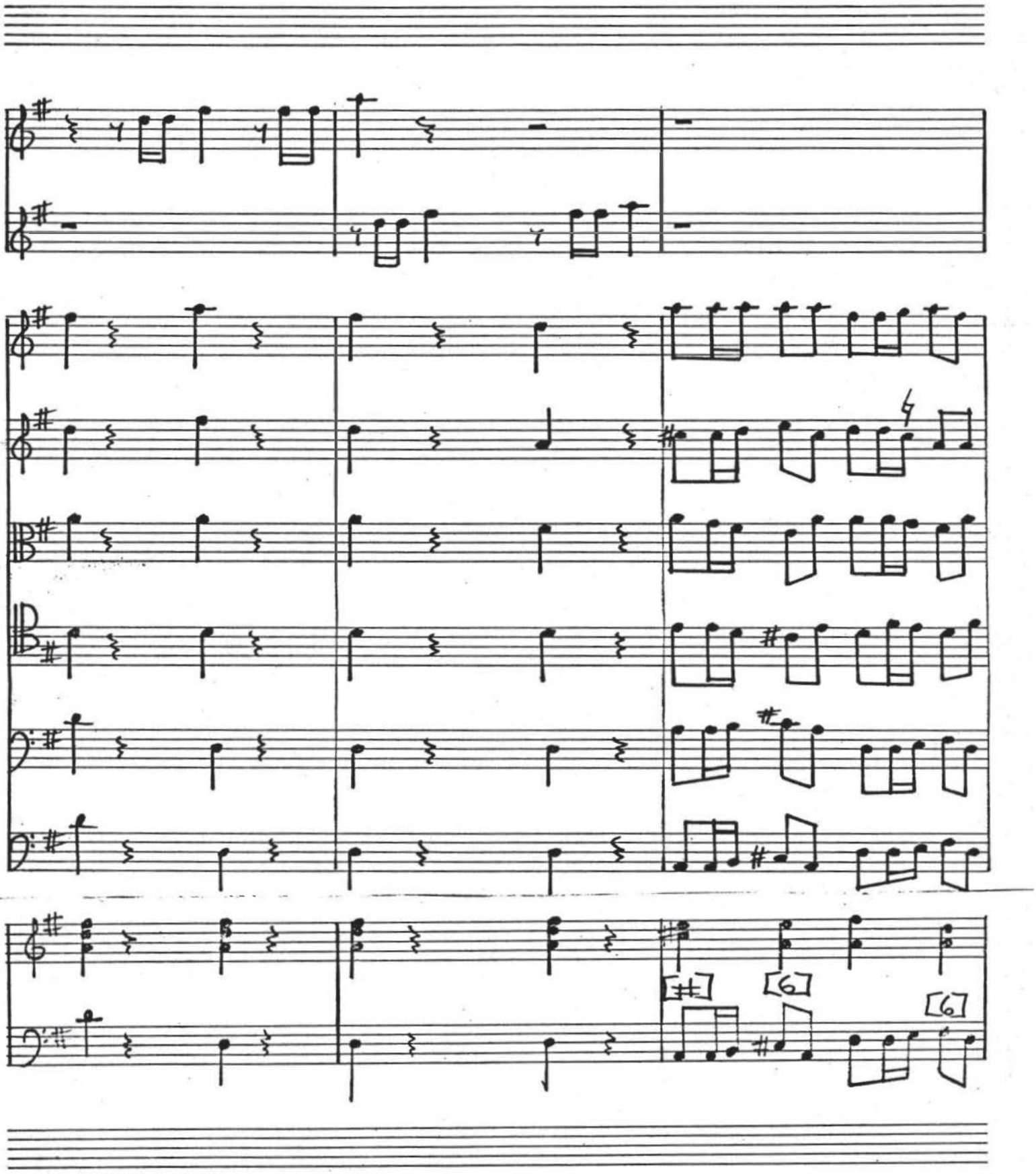
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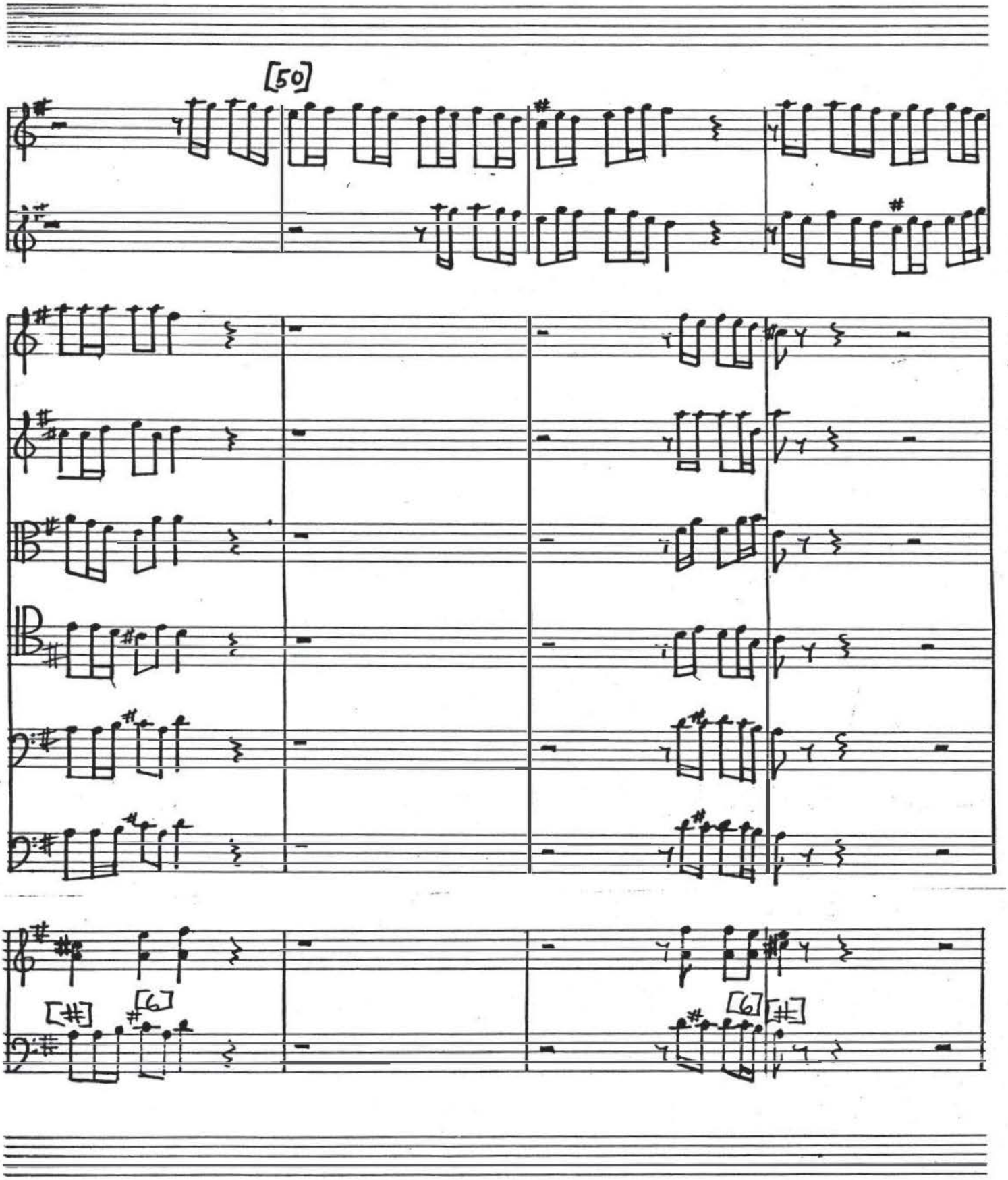
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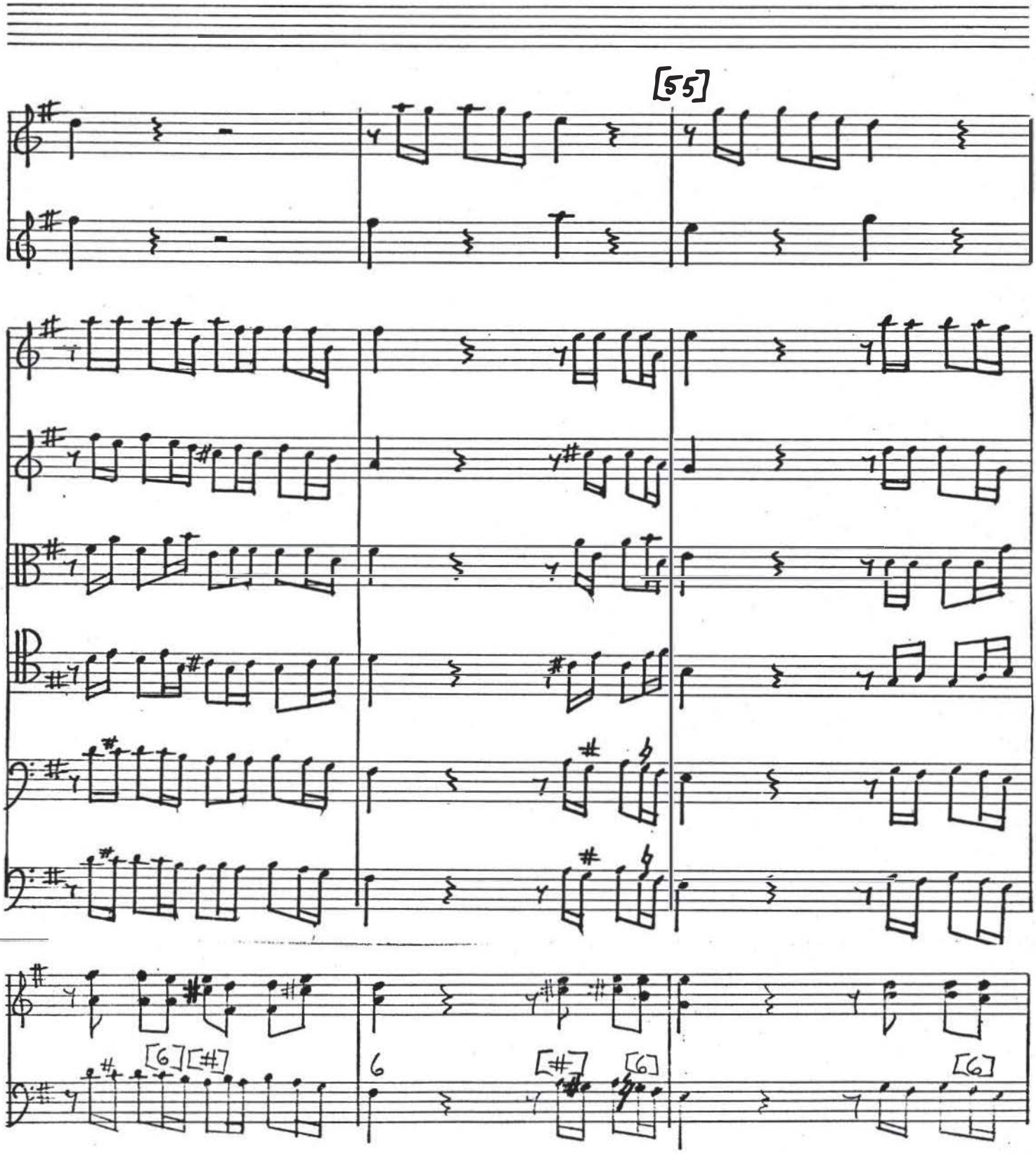
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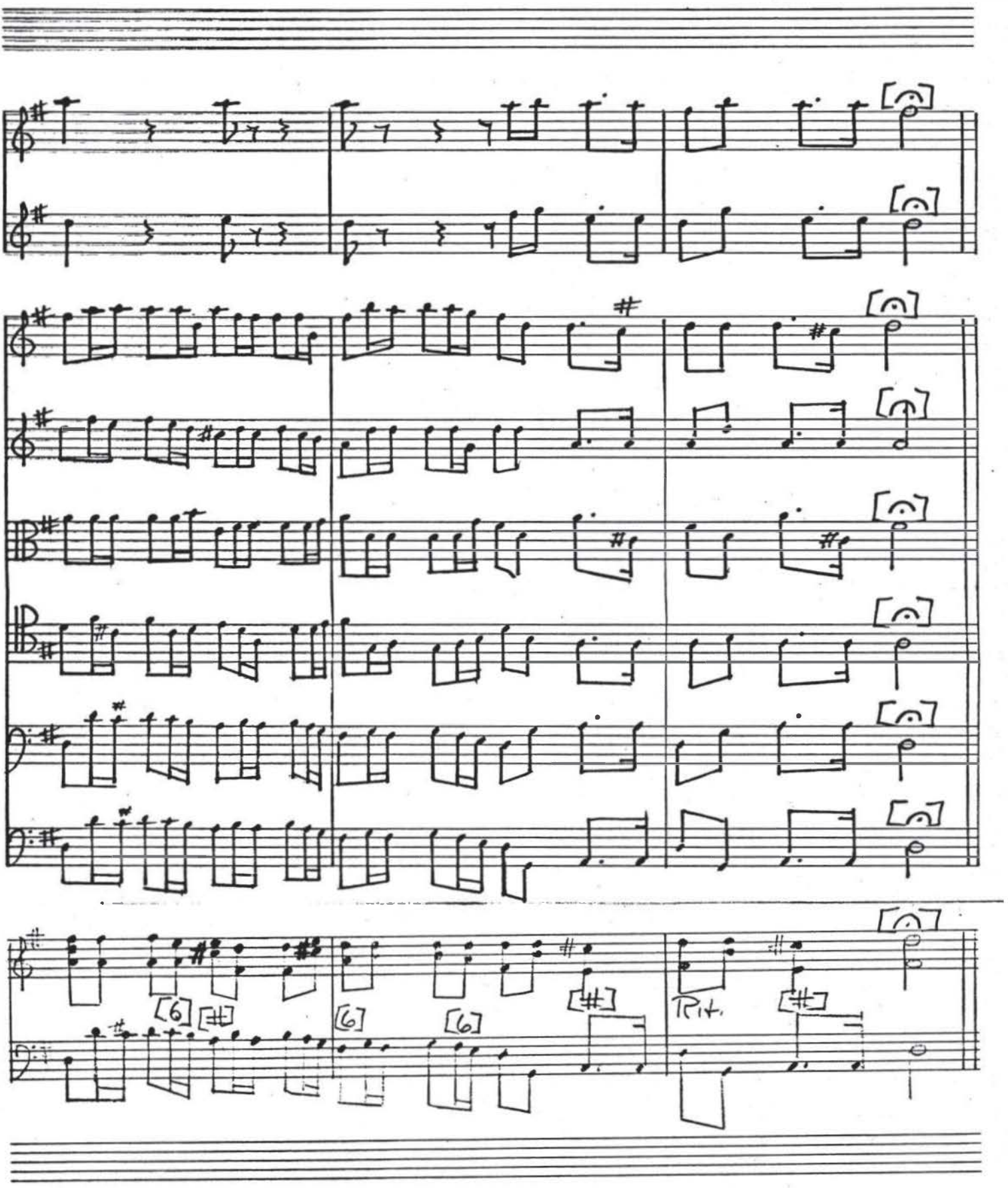
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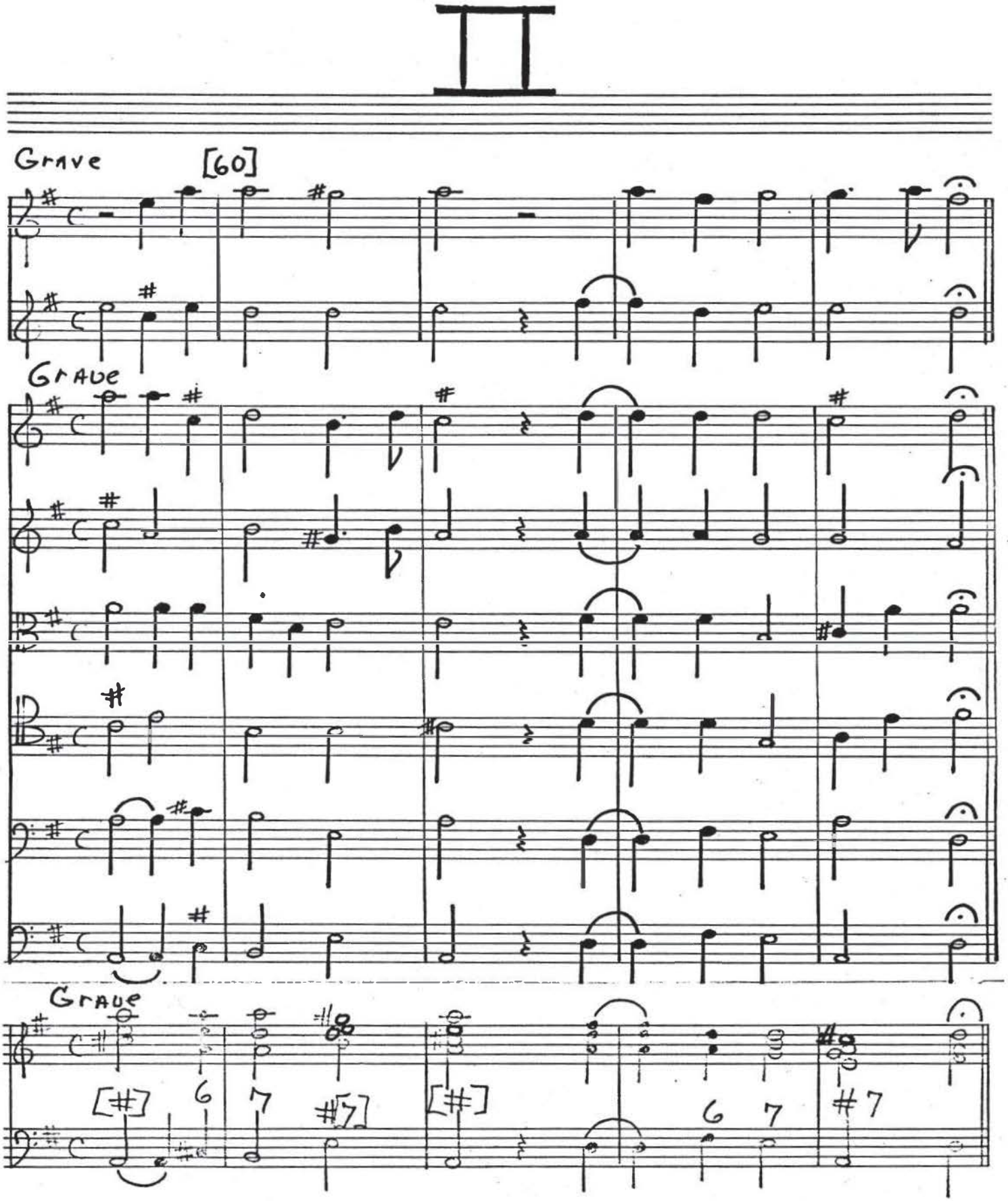
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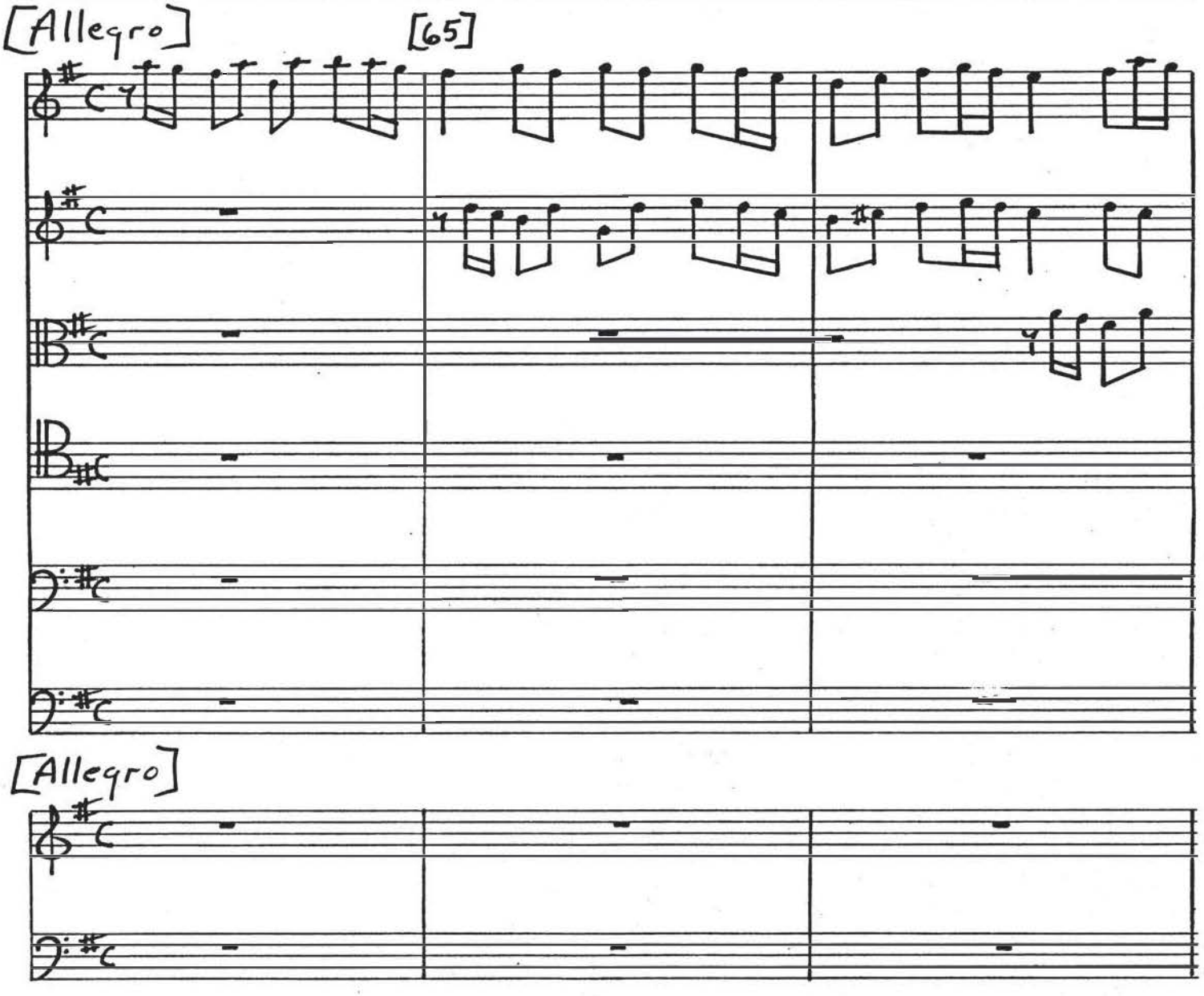

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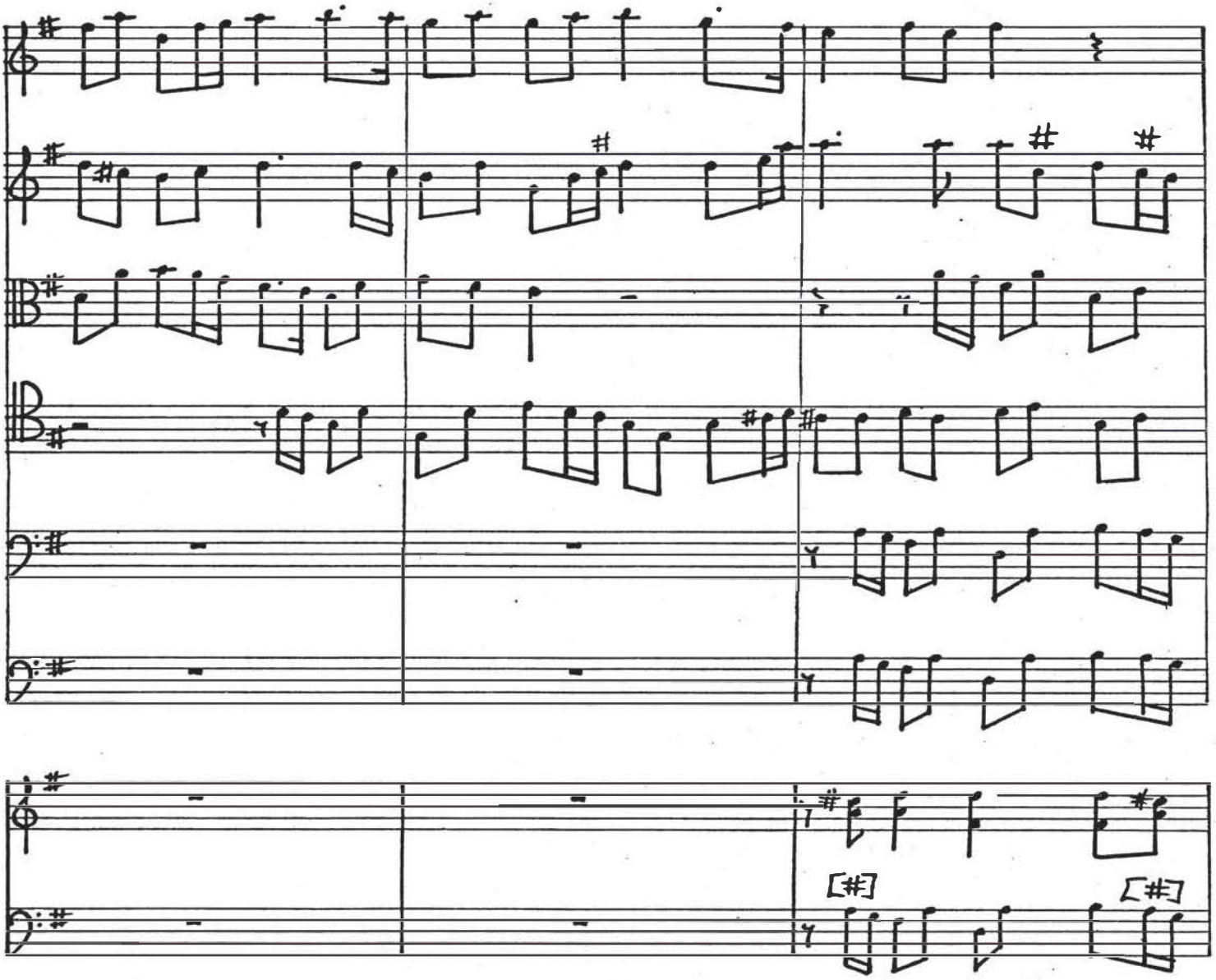

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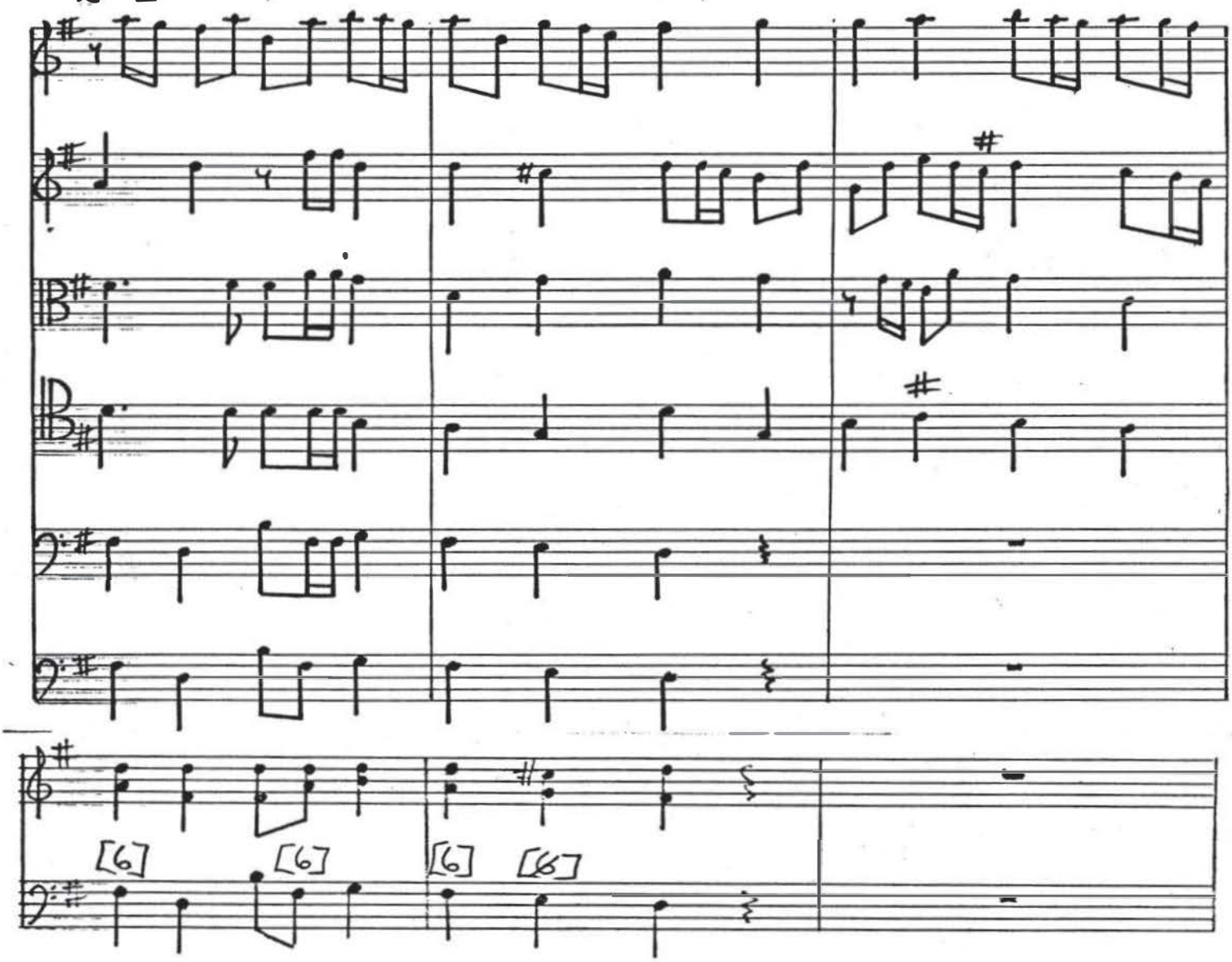

SCHIRMER'S
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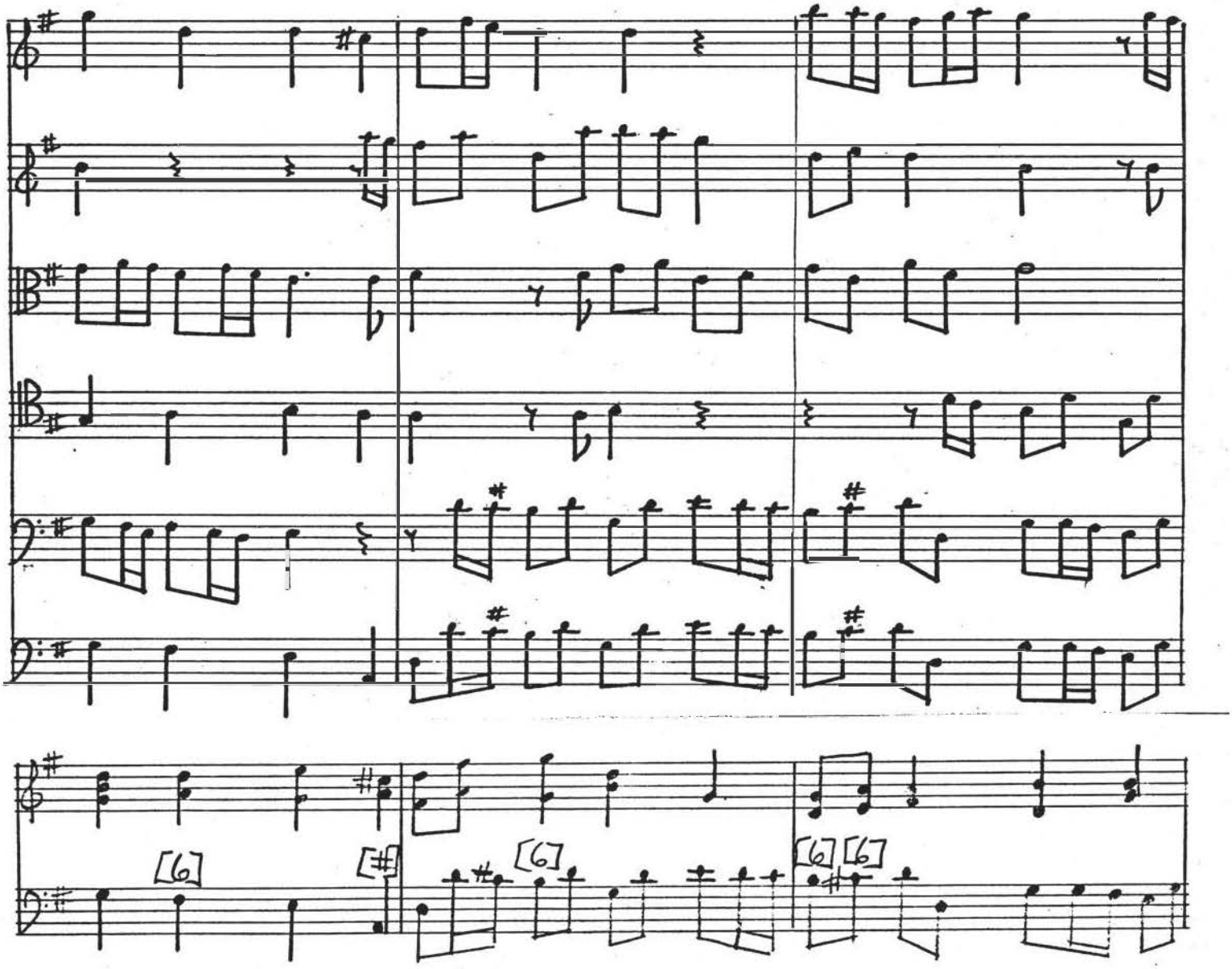

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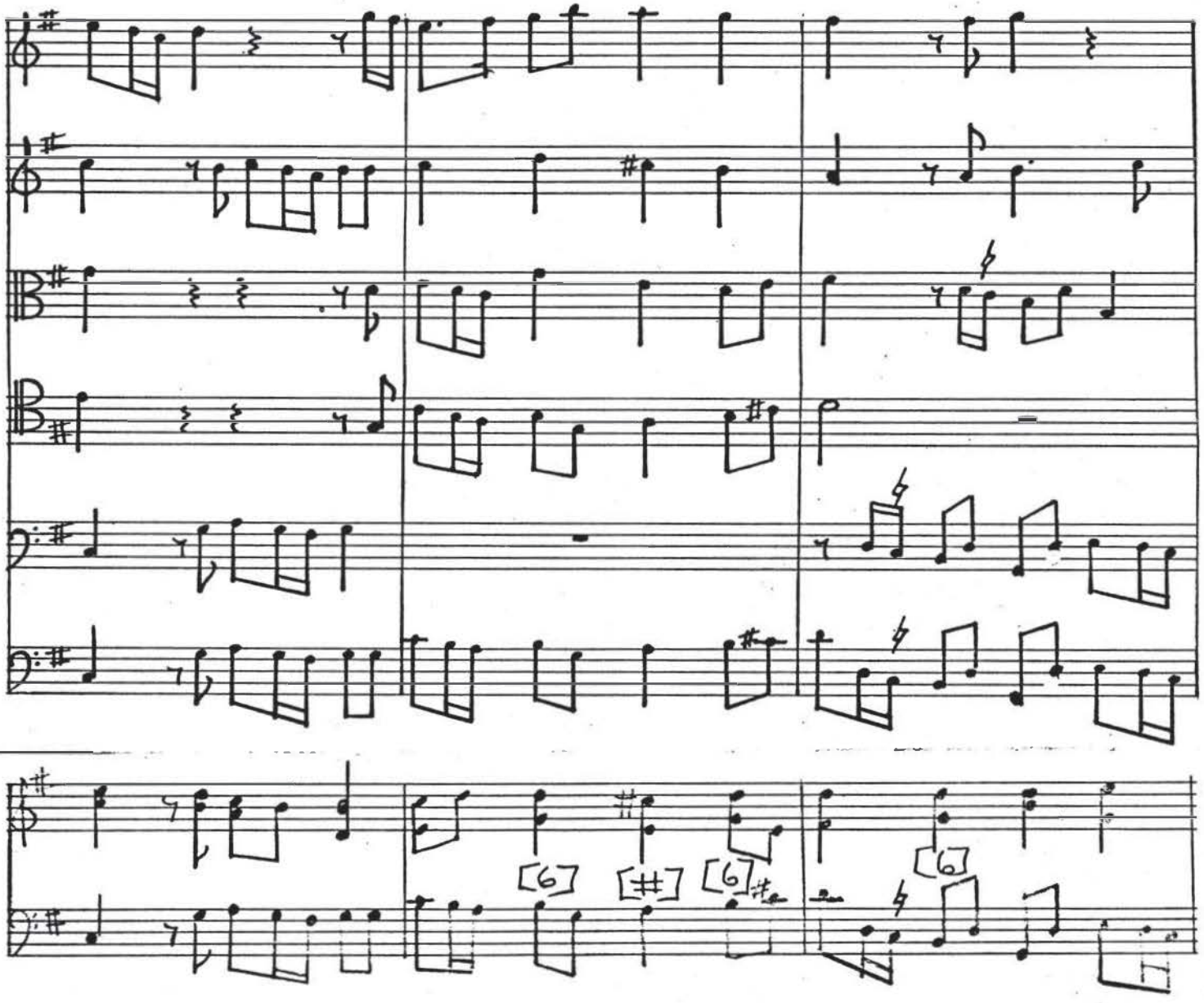

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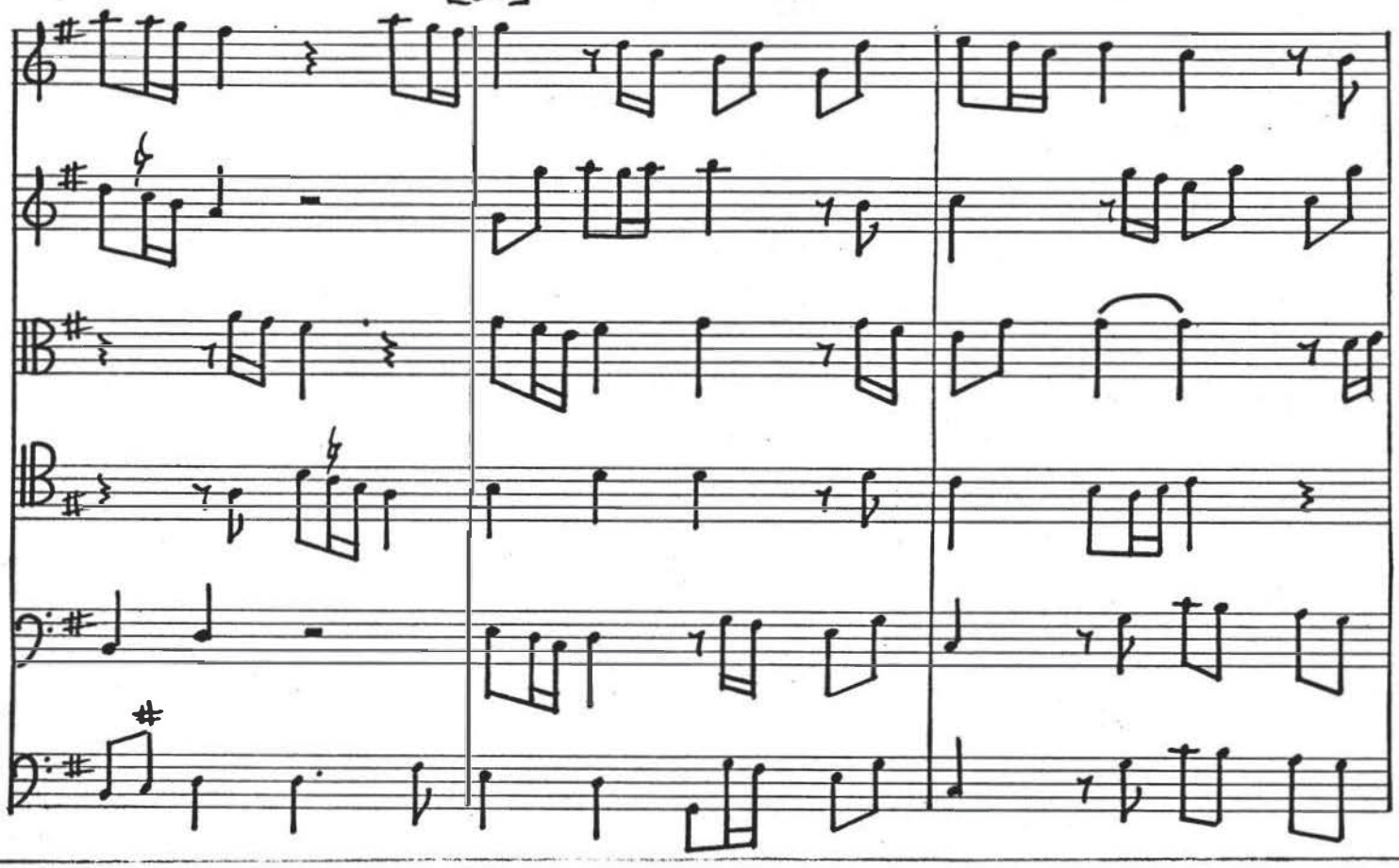

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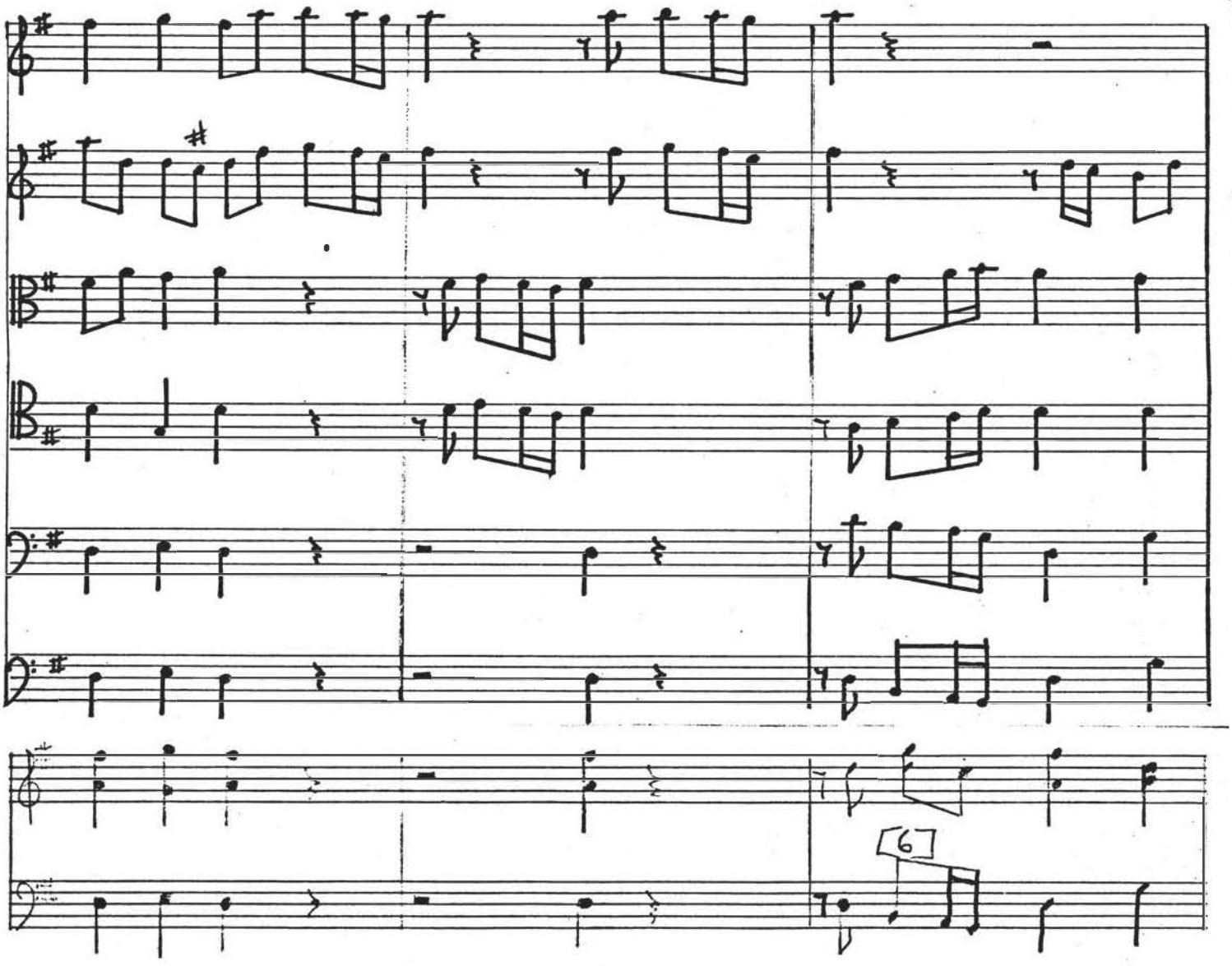

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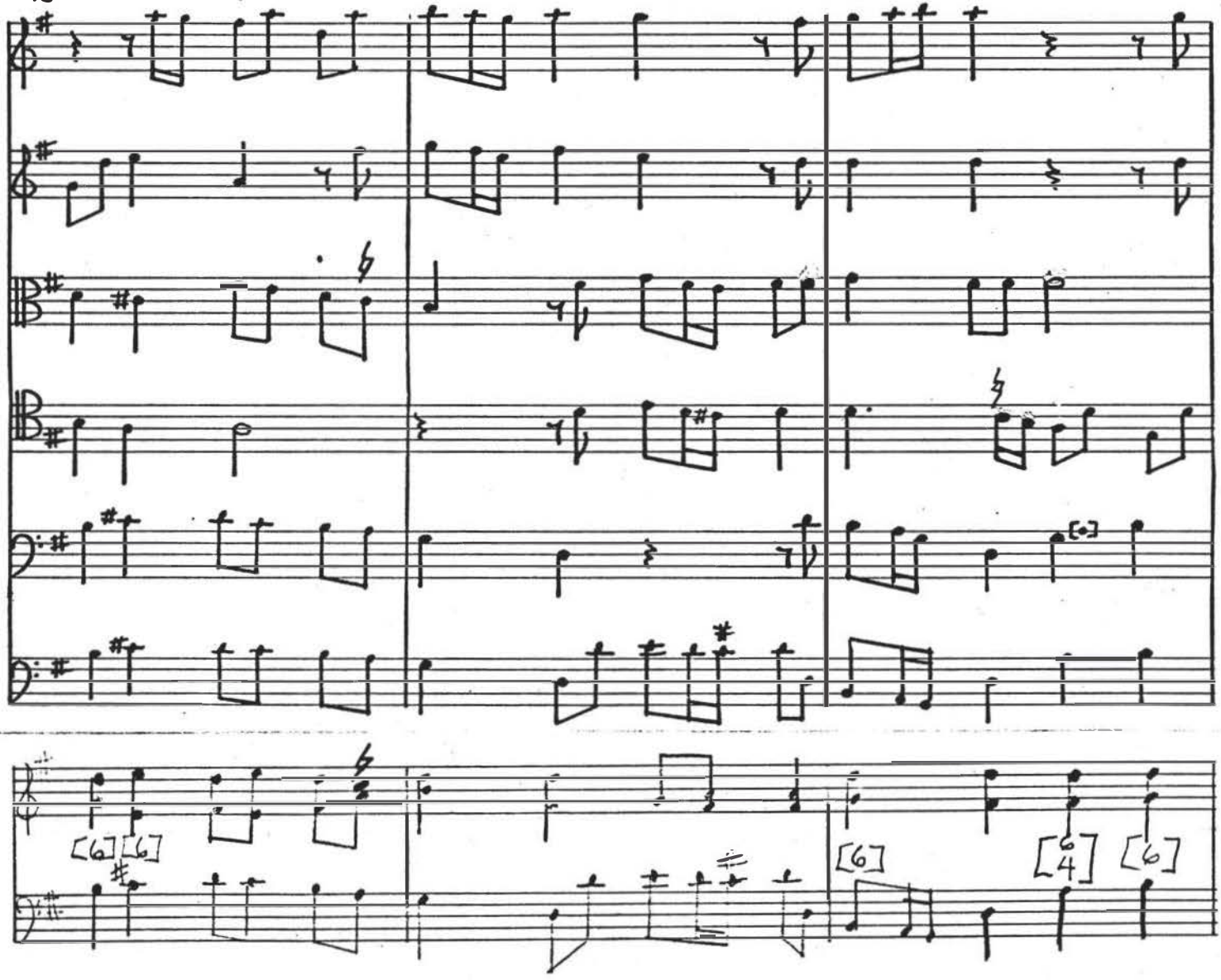

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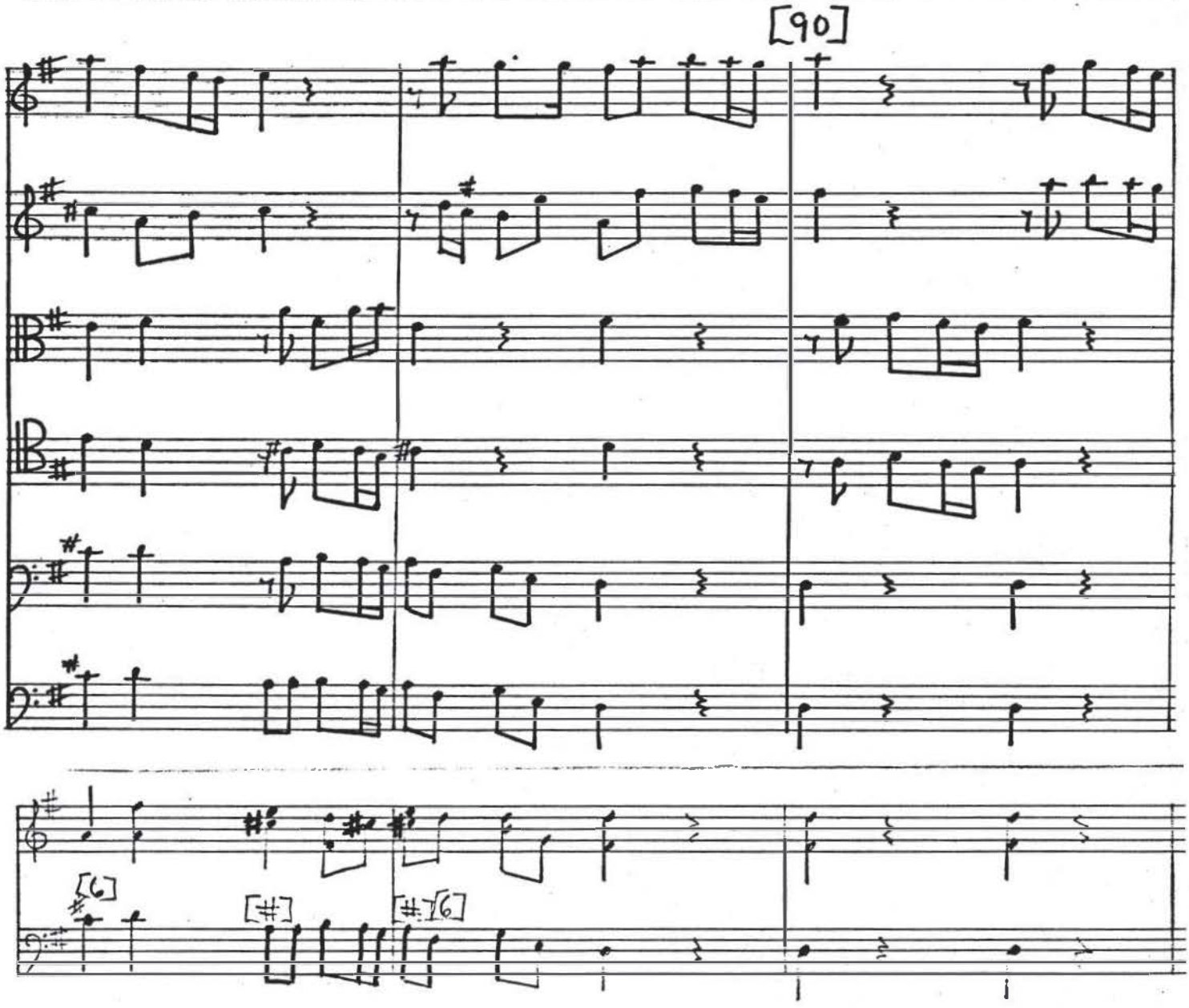

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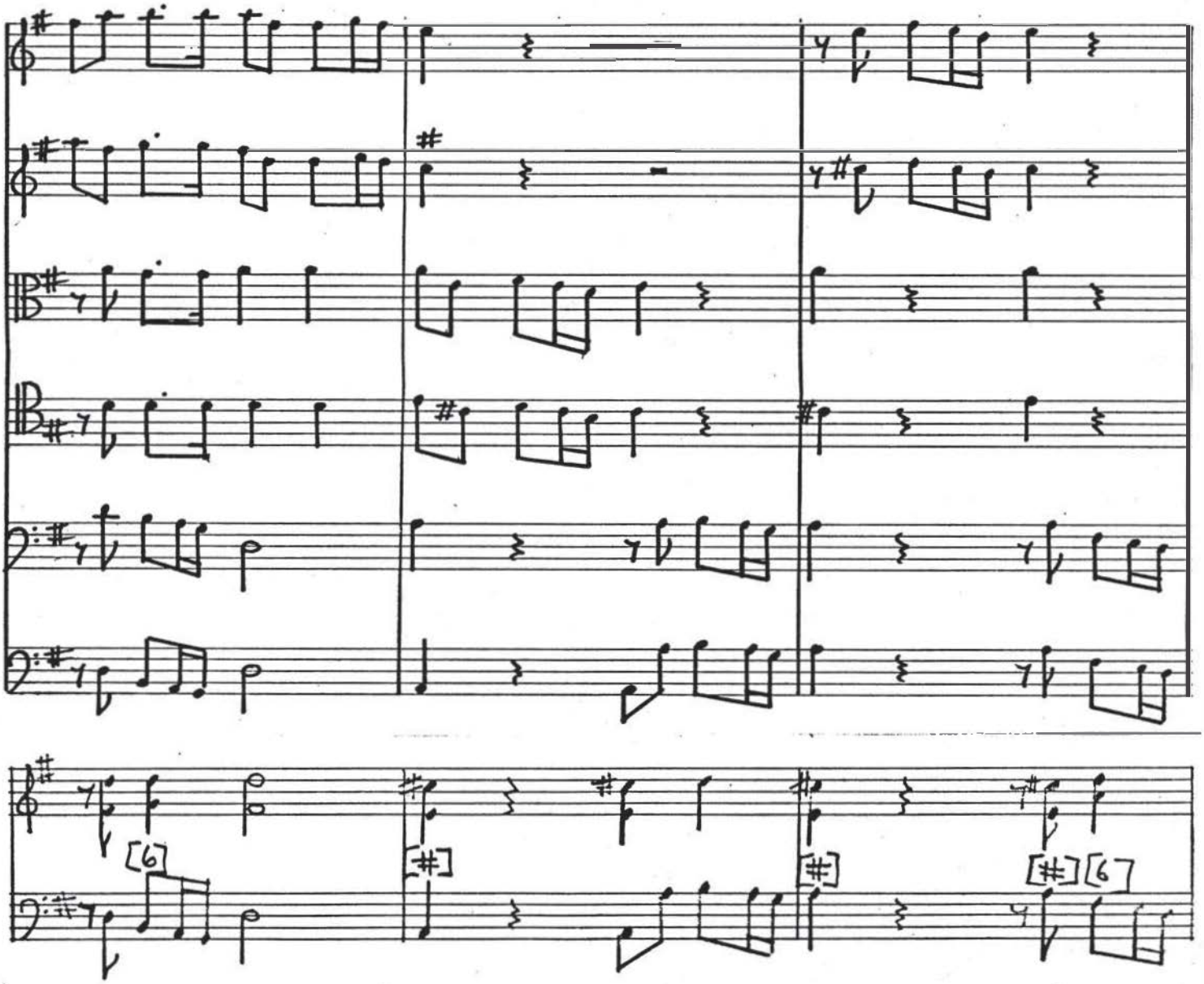

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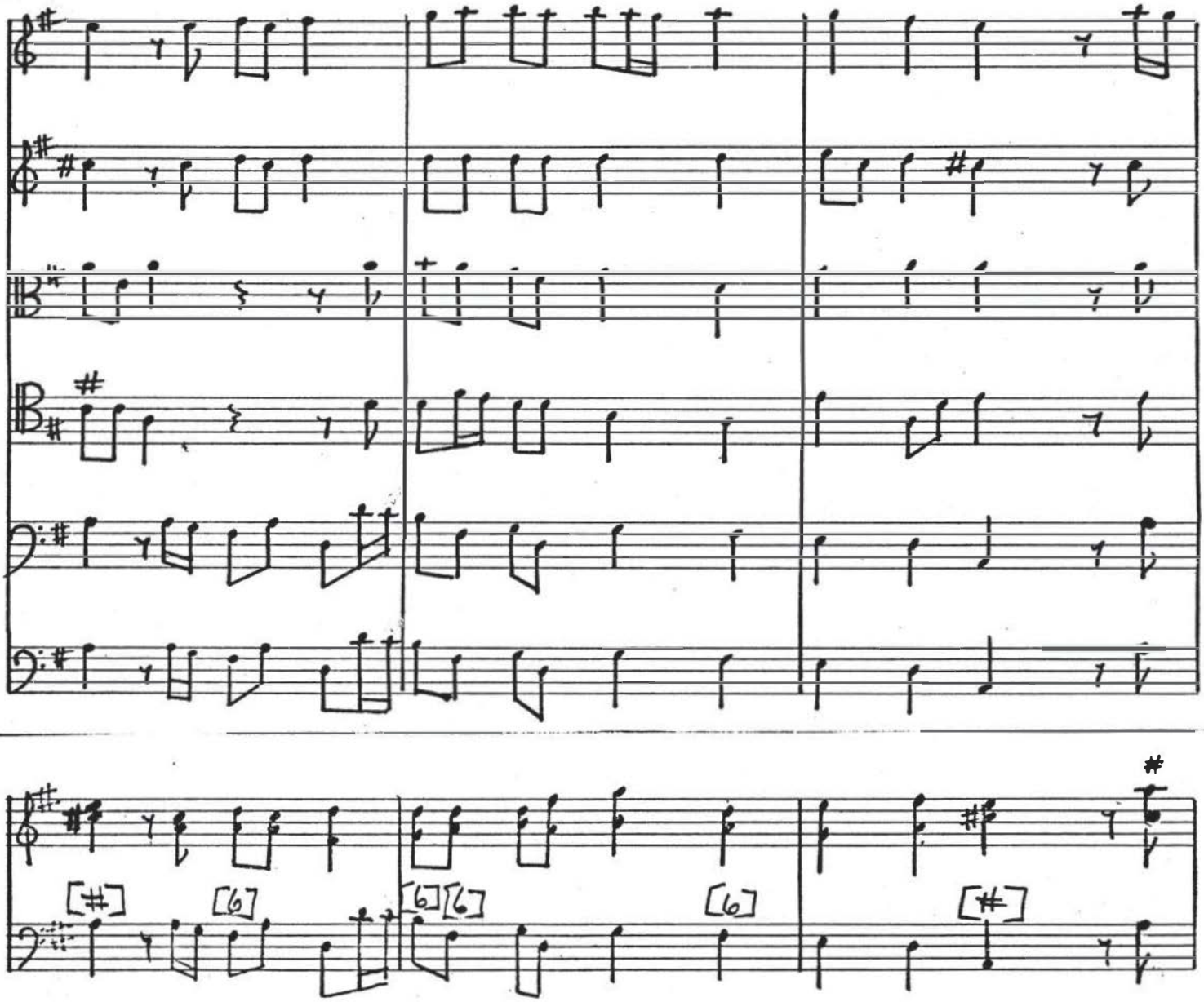

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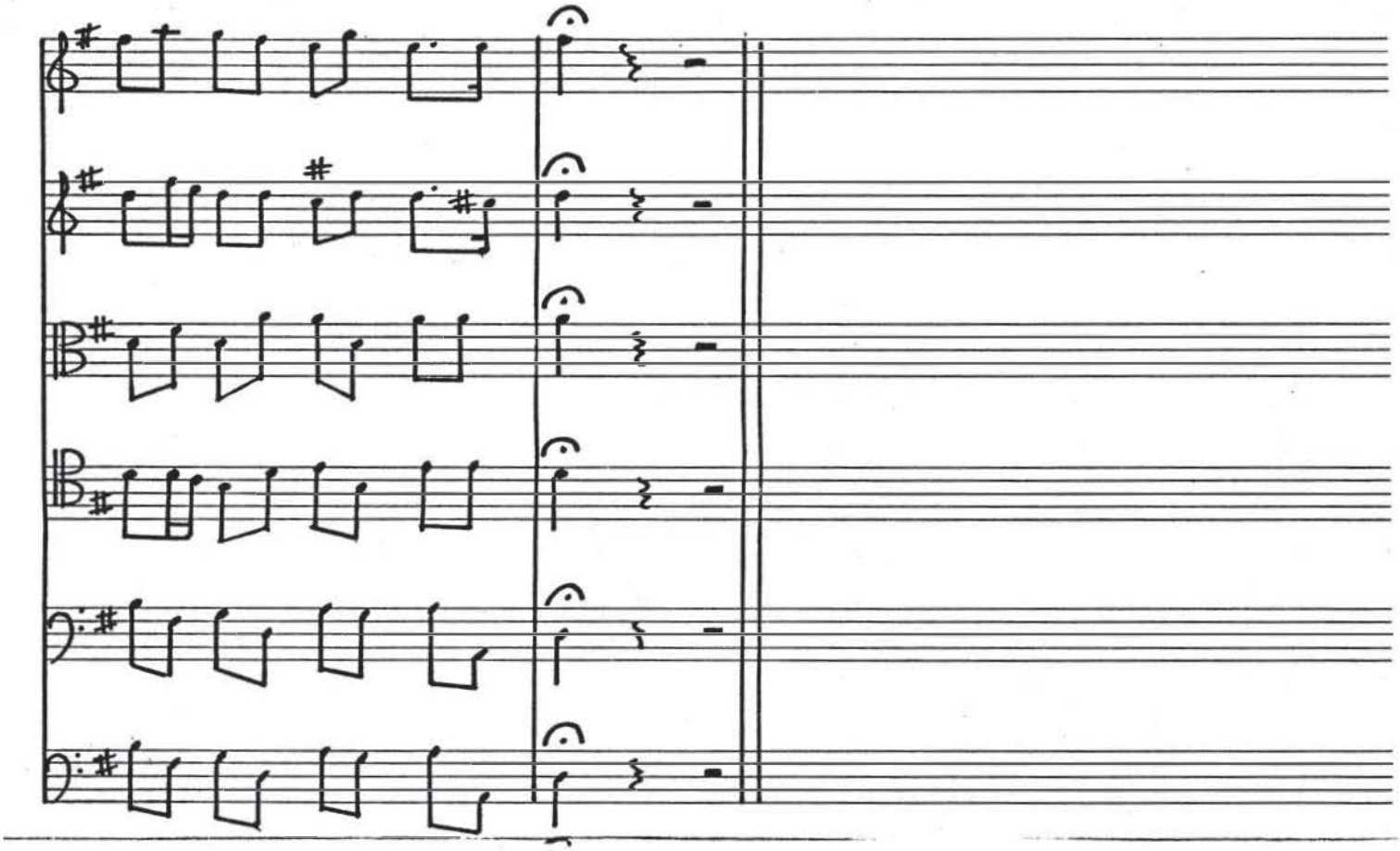

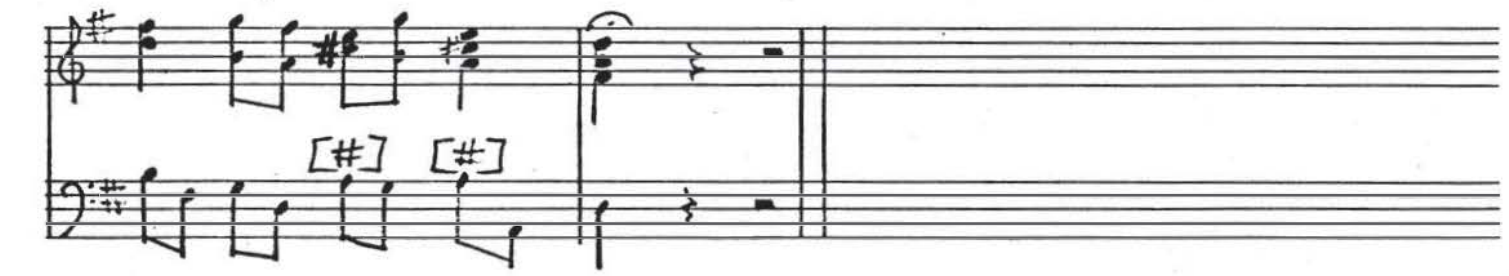

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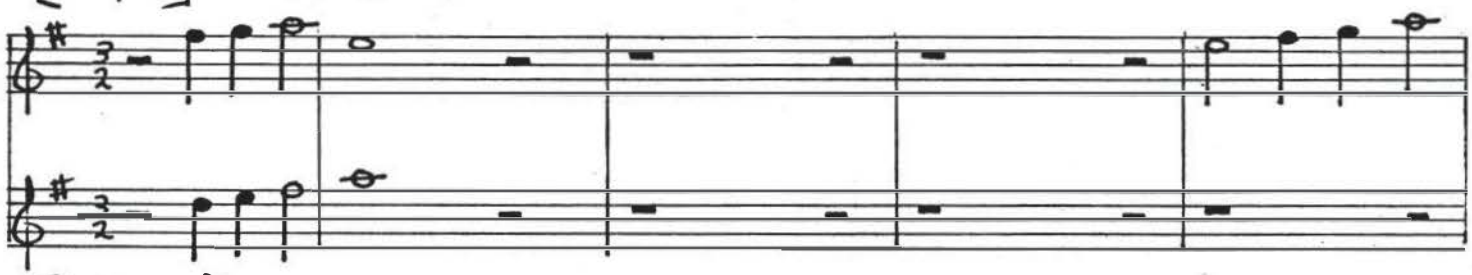

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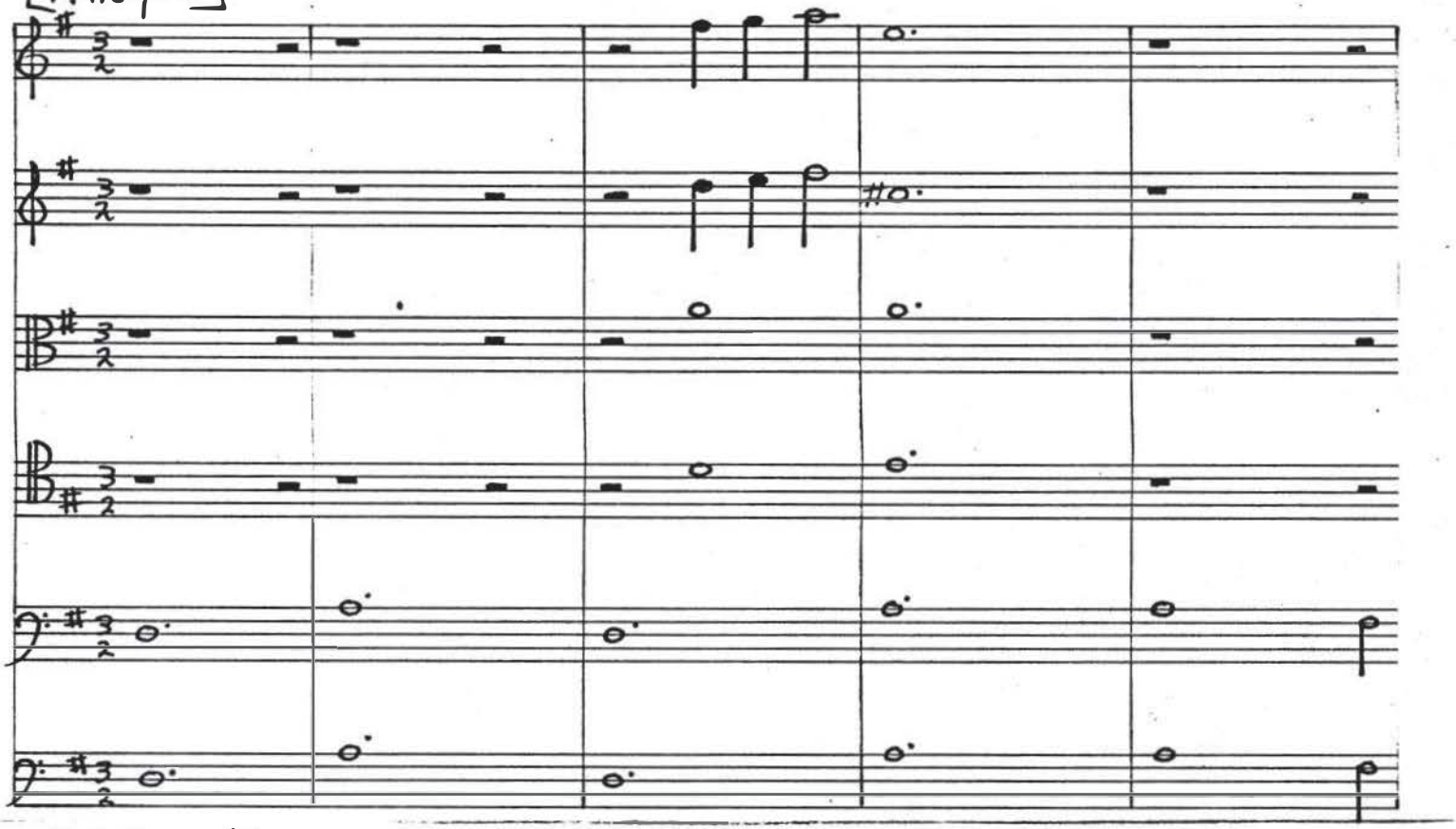

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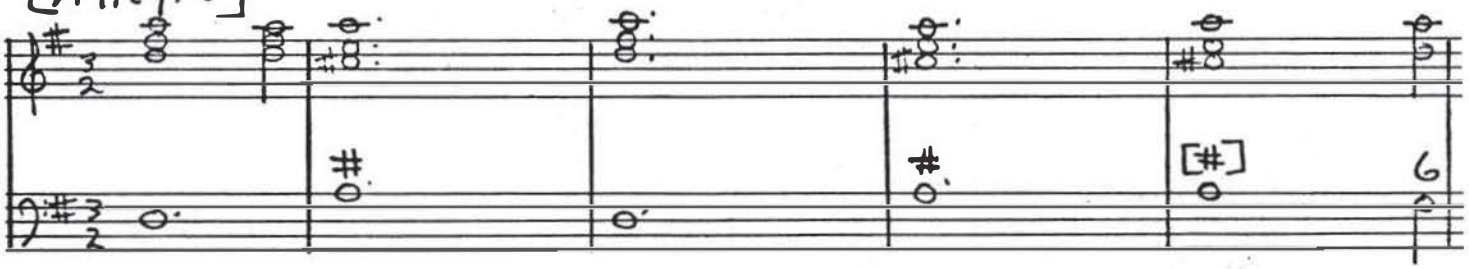

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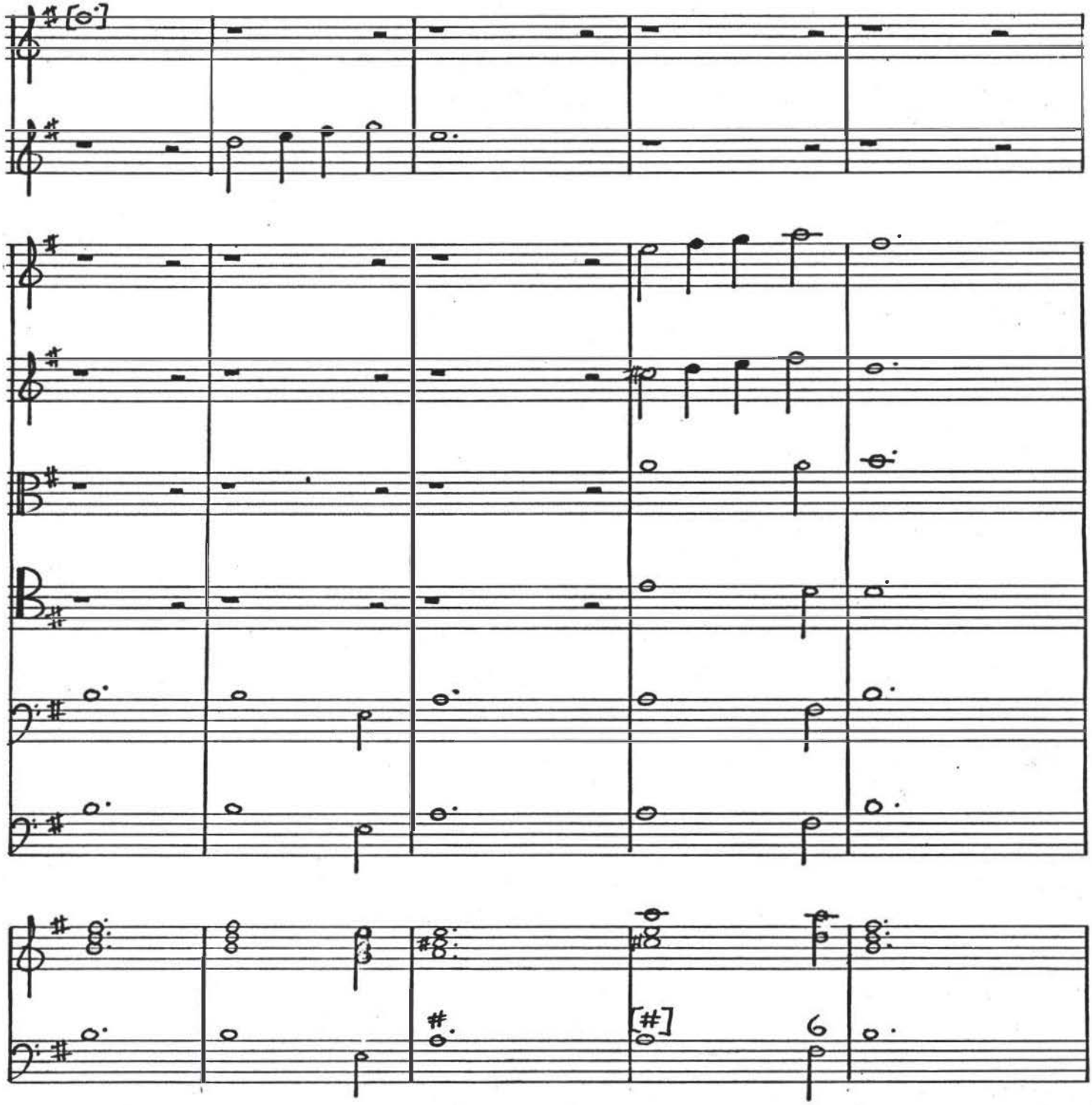
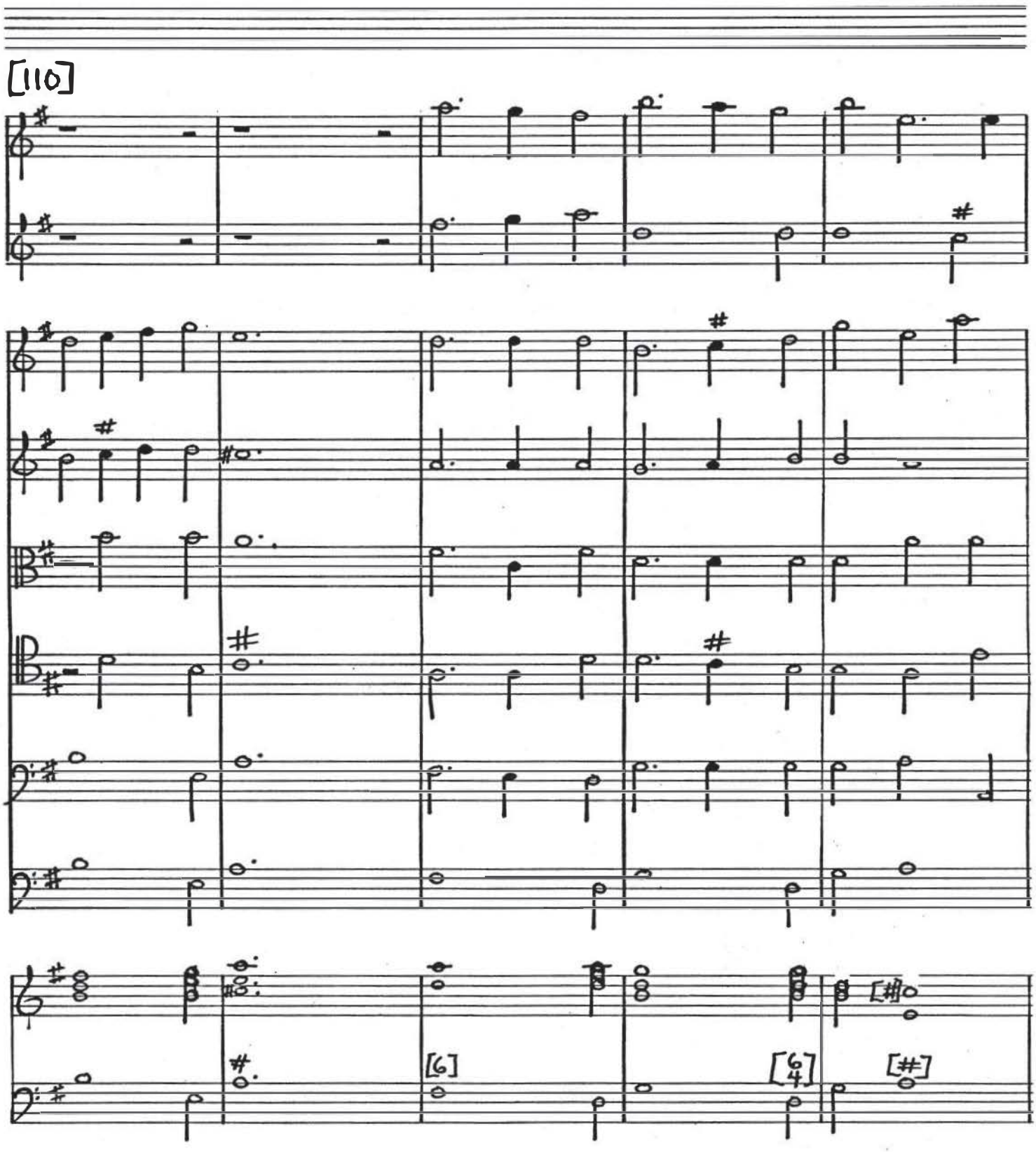


SCHIRMER'S ROYAL BRAND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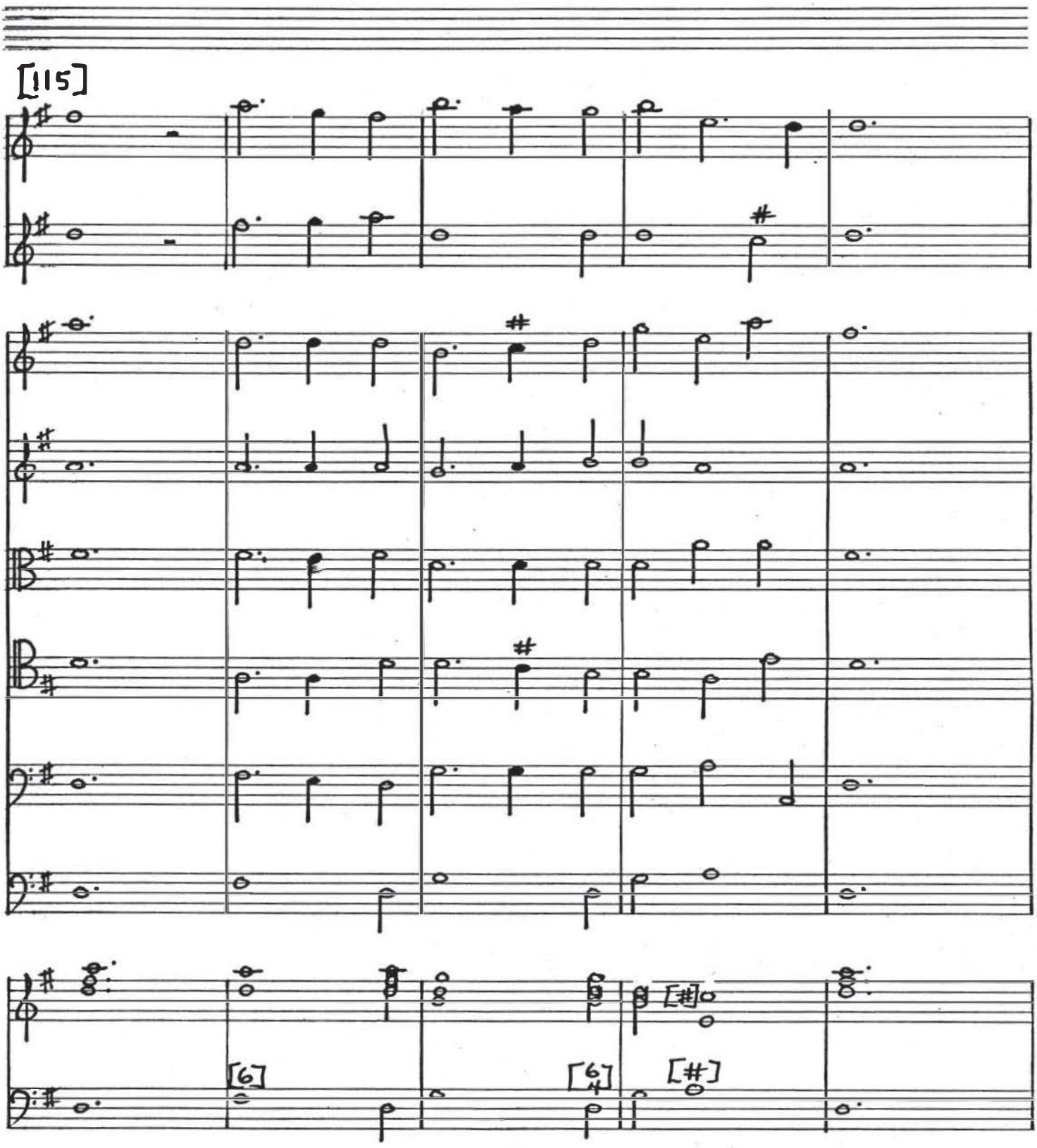
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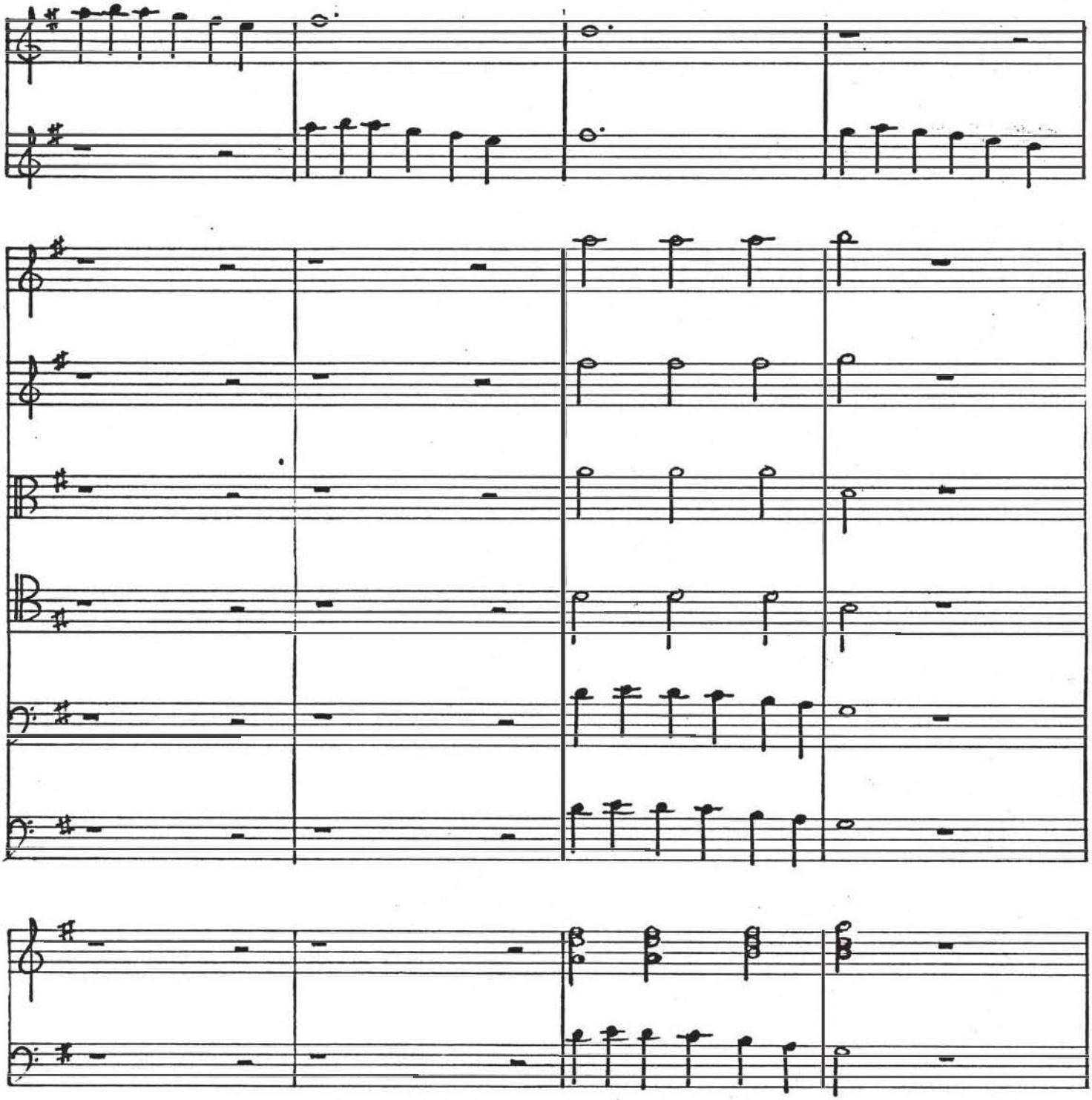

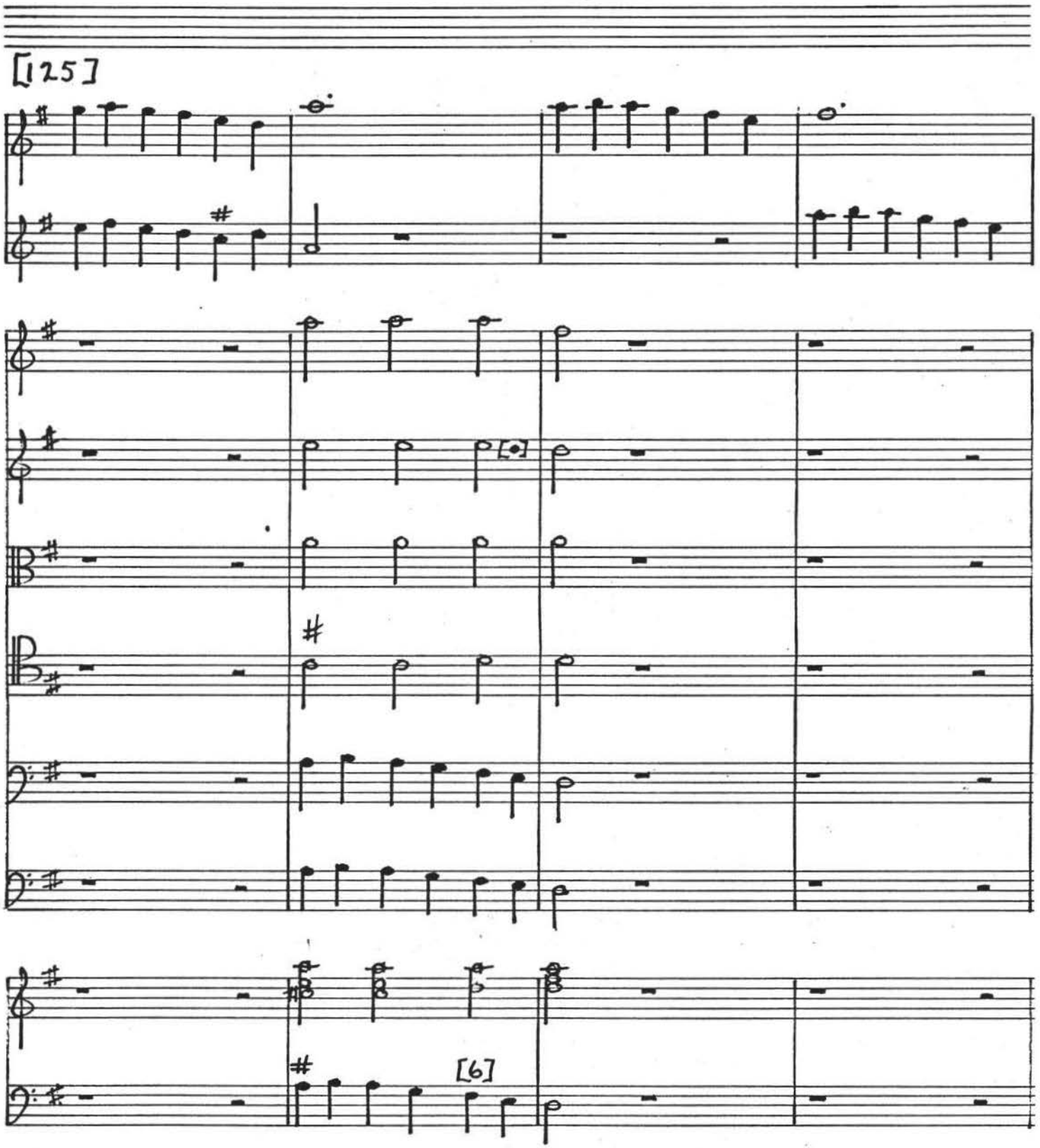
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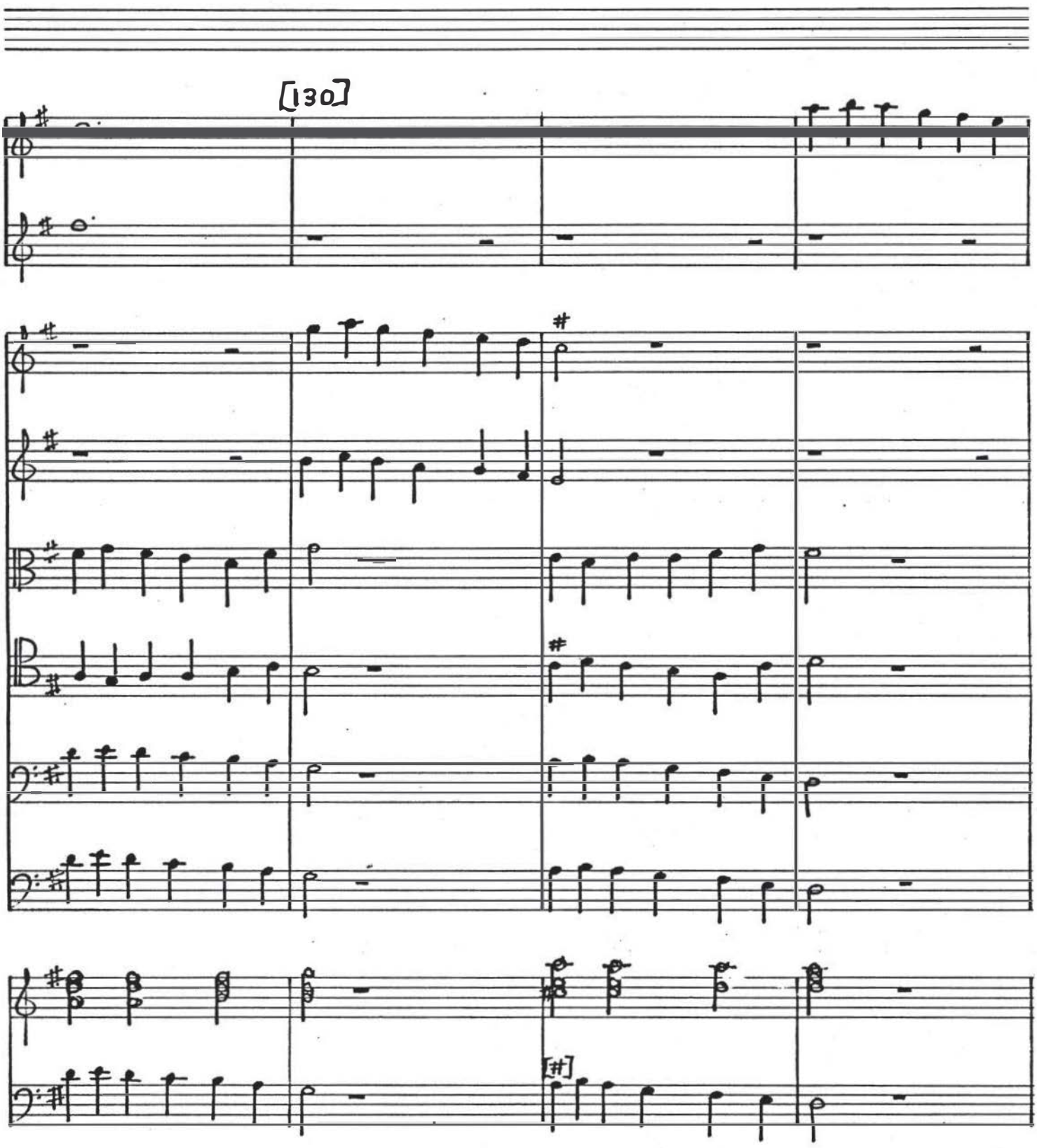
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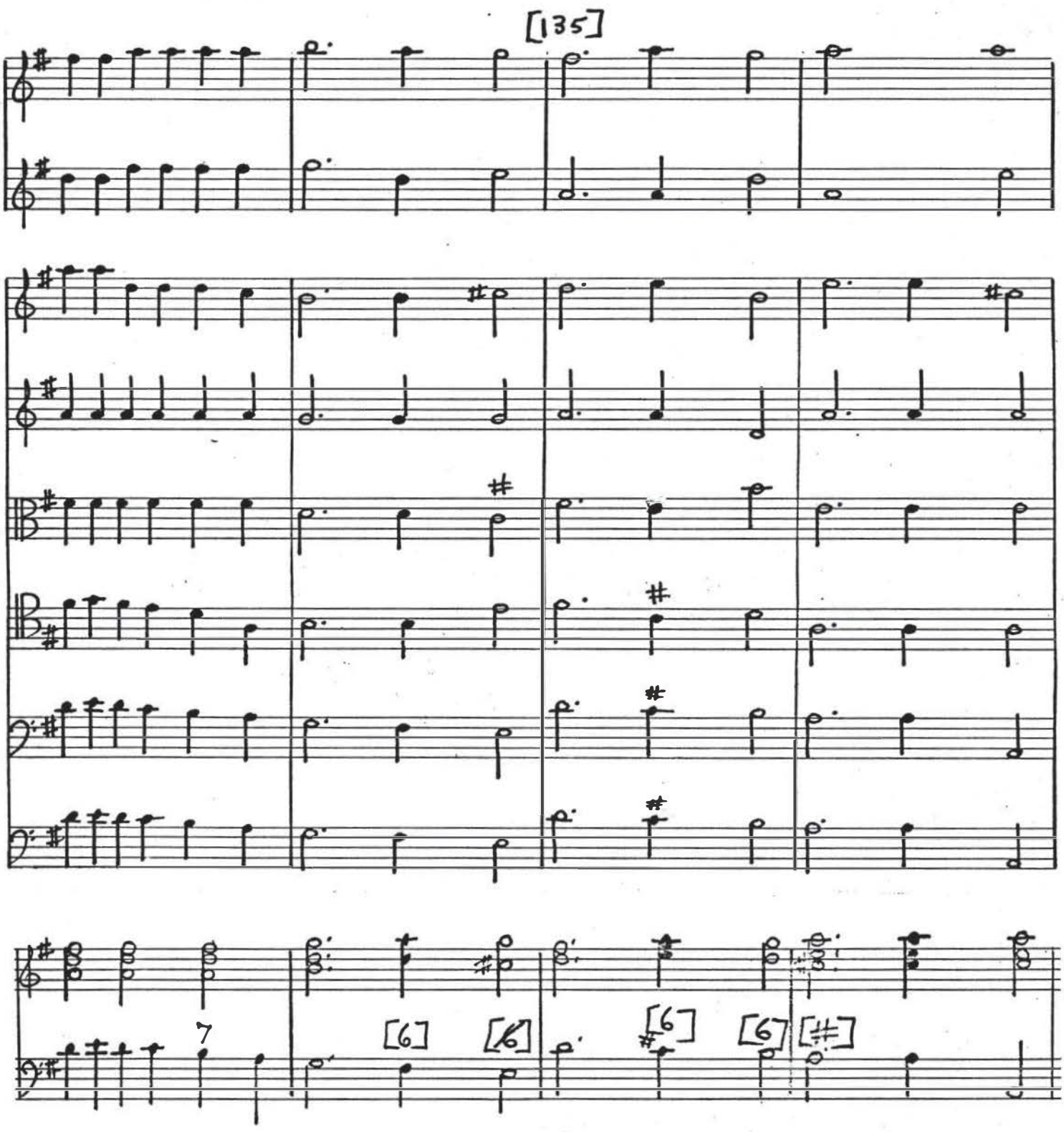
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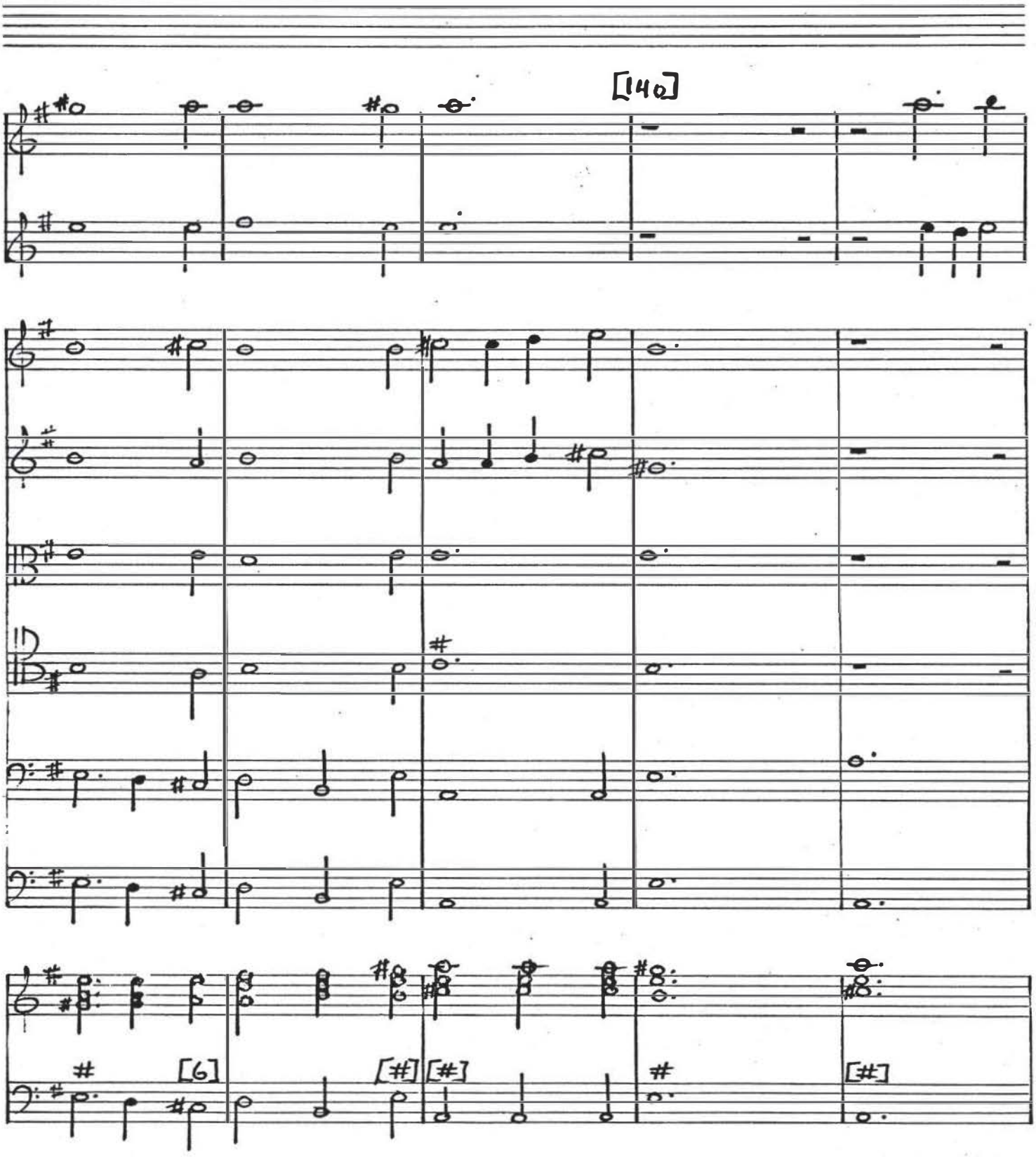
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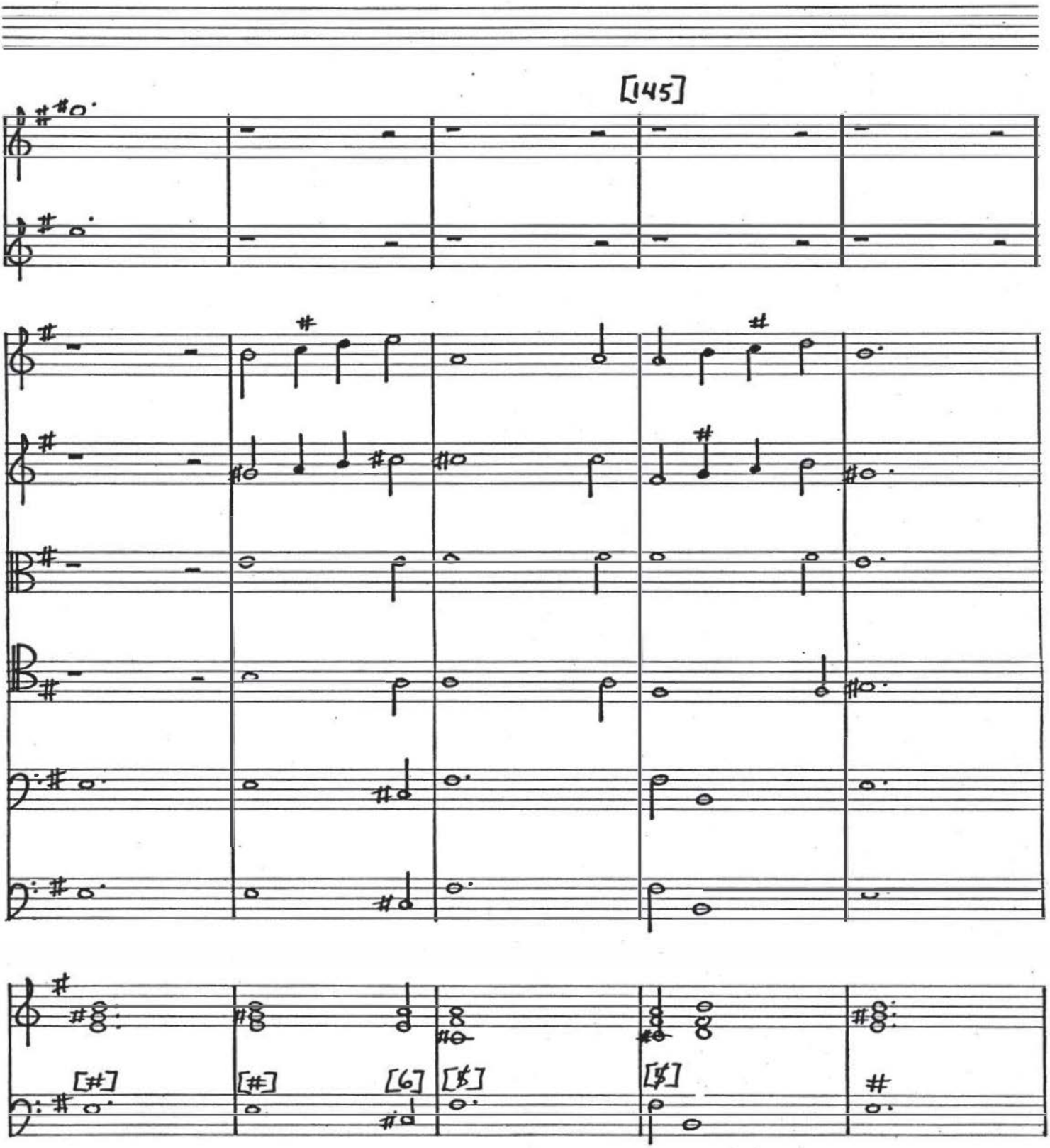
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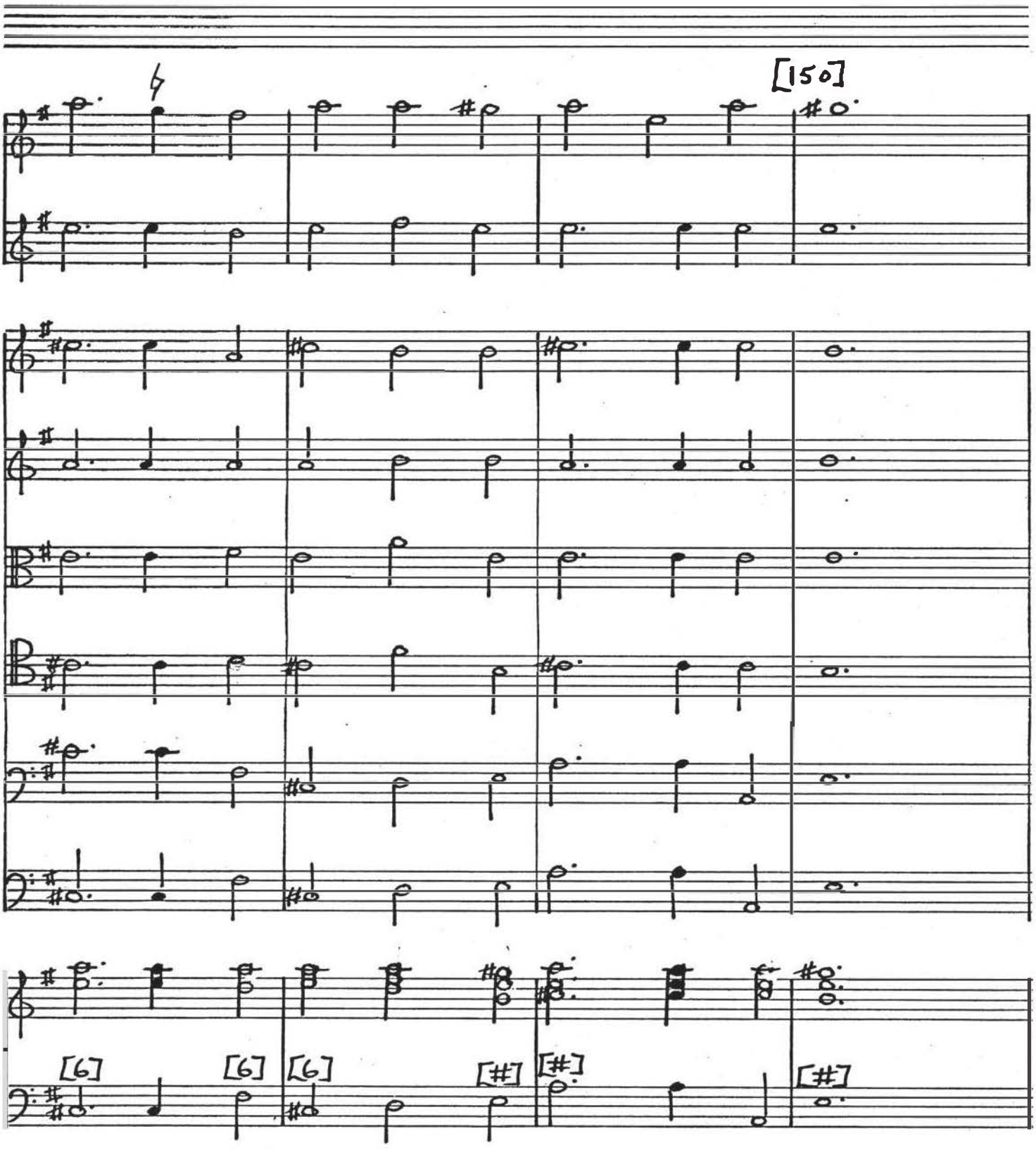
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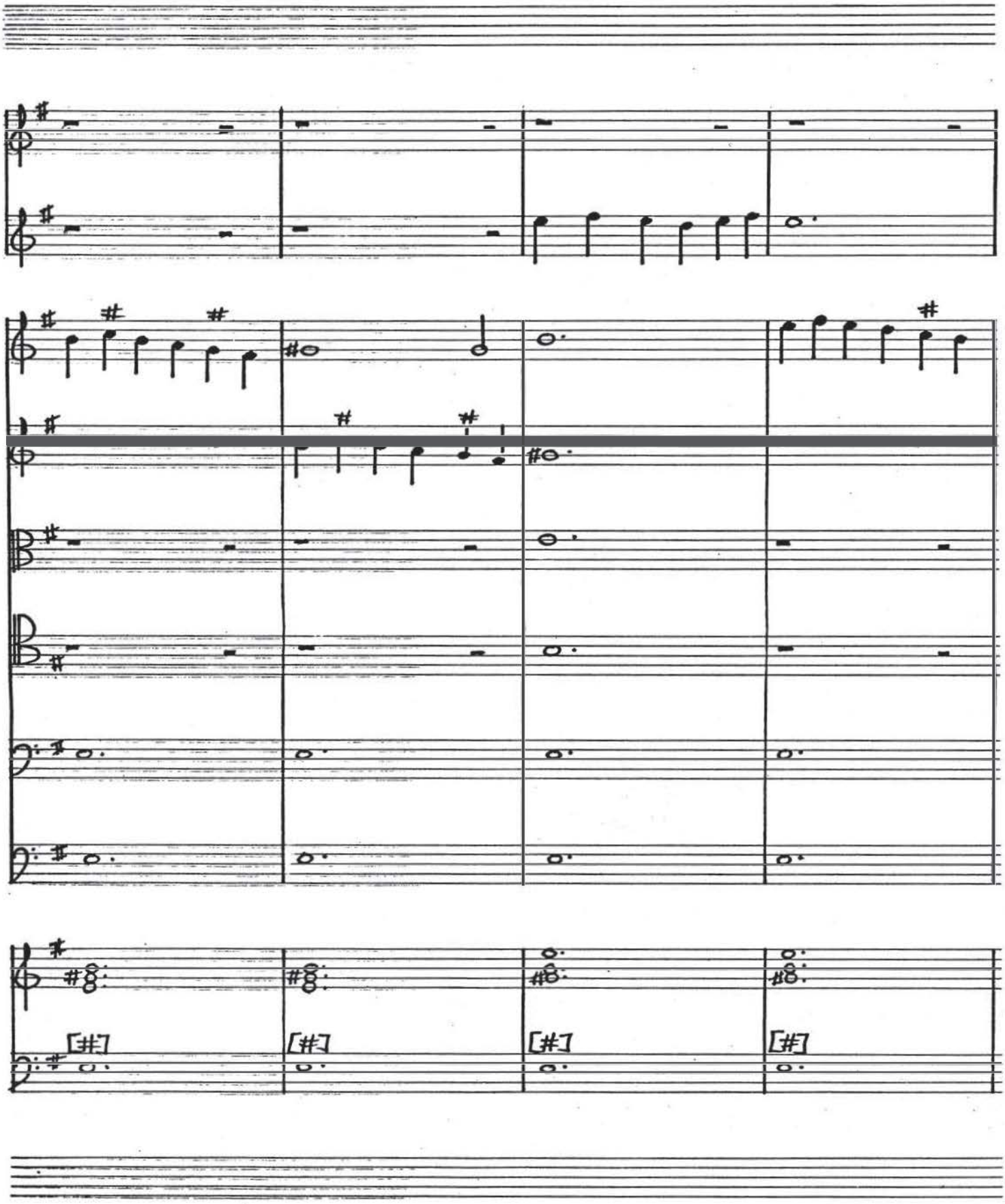

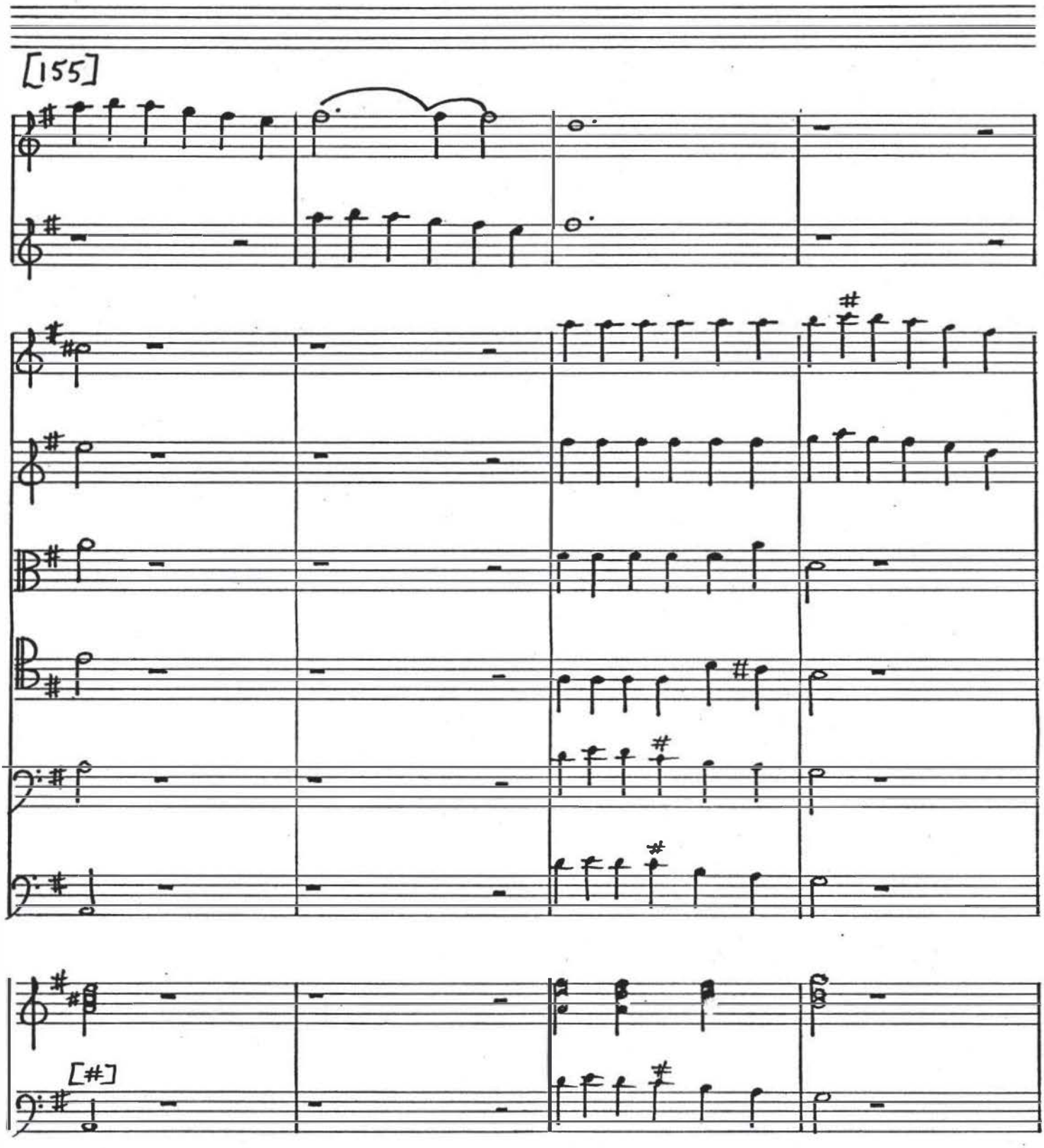
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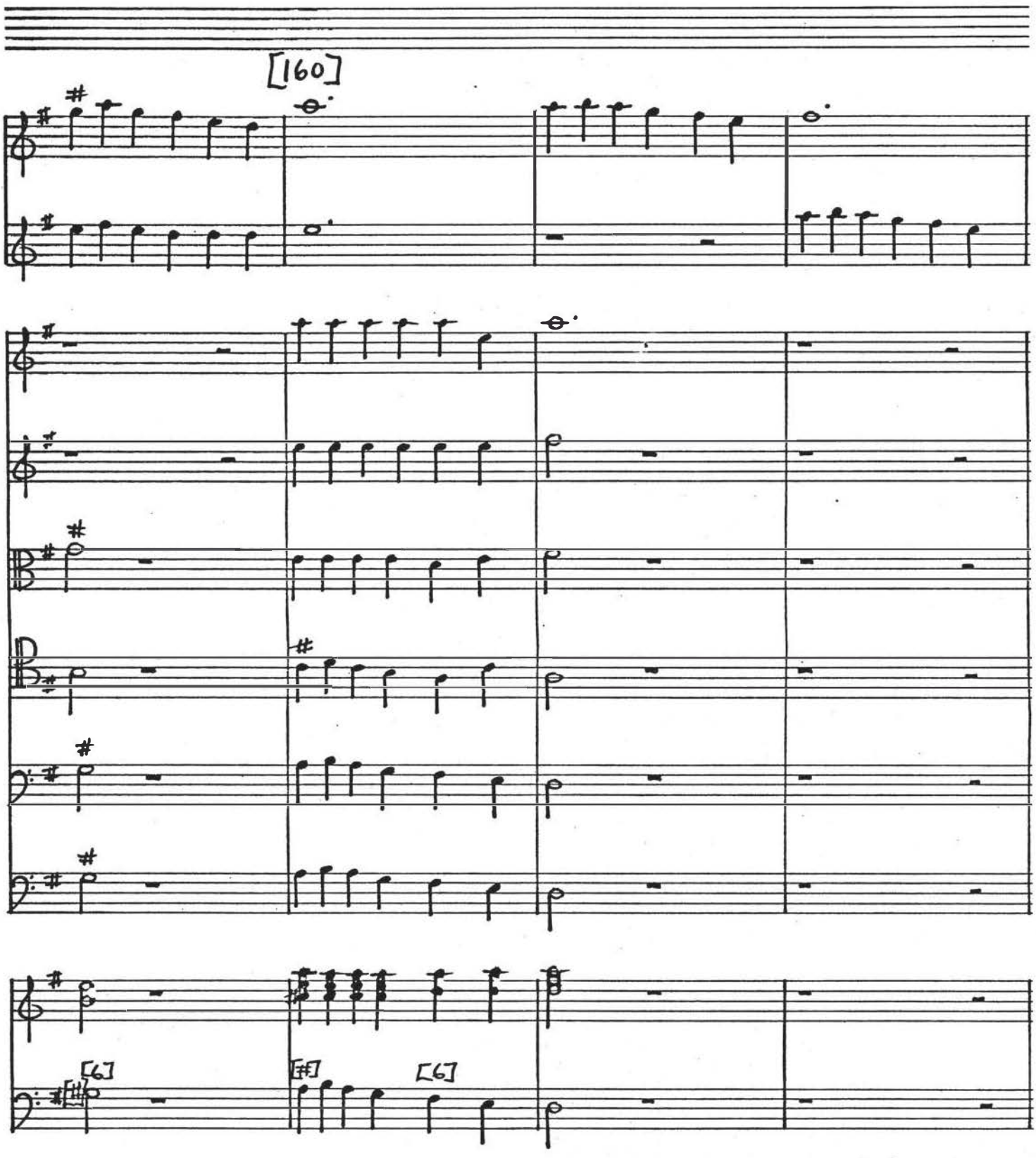
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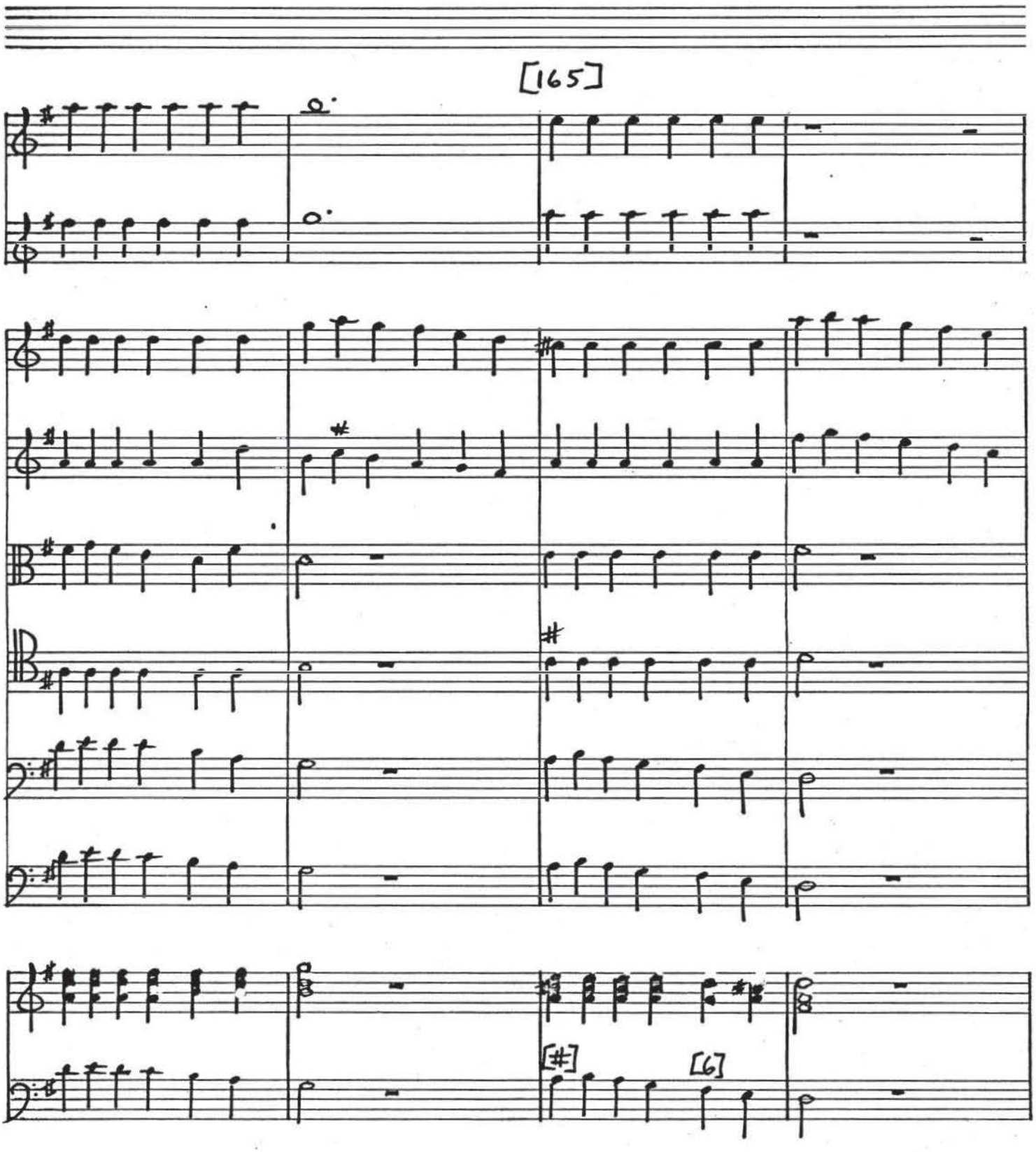
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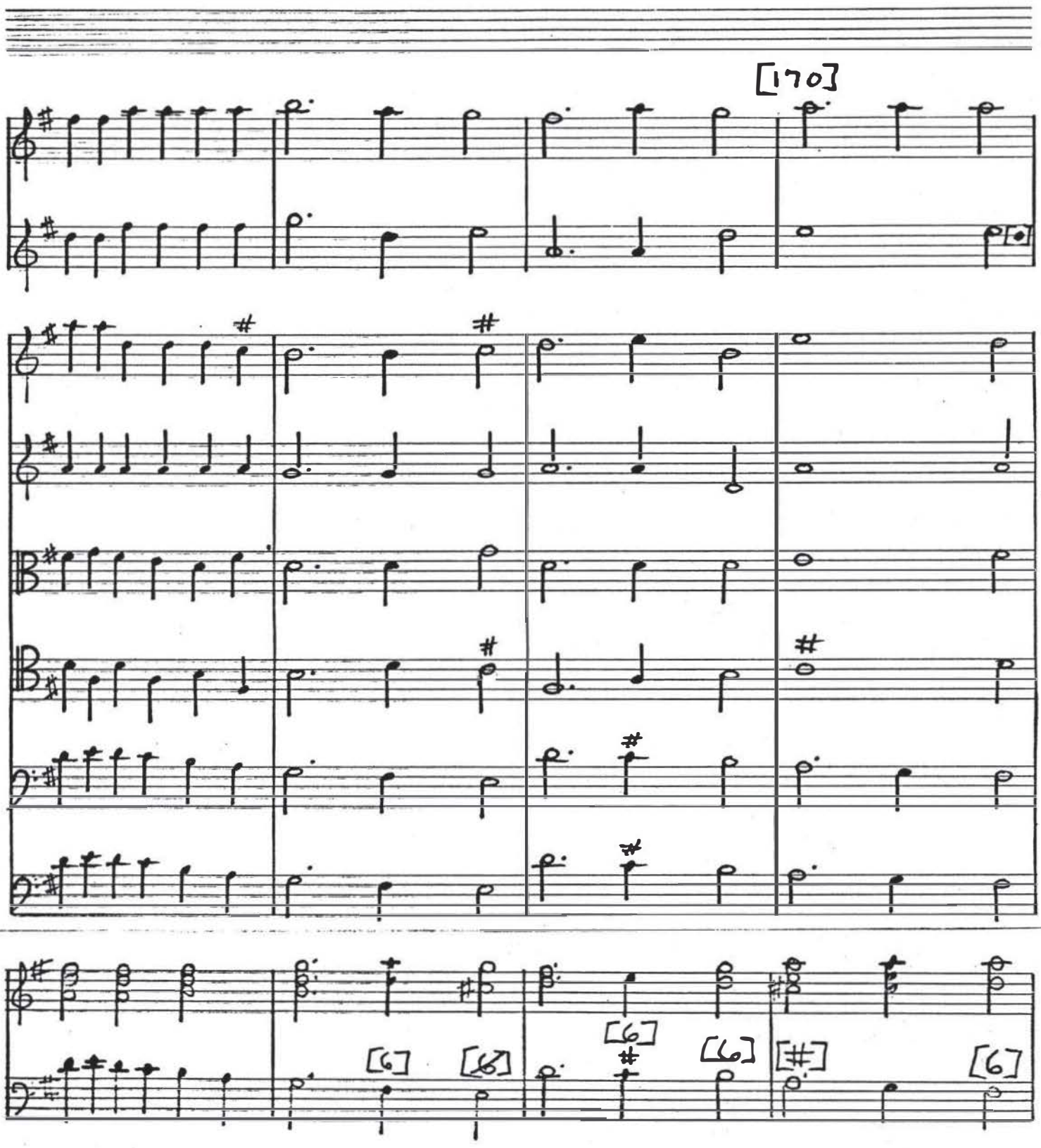
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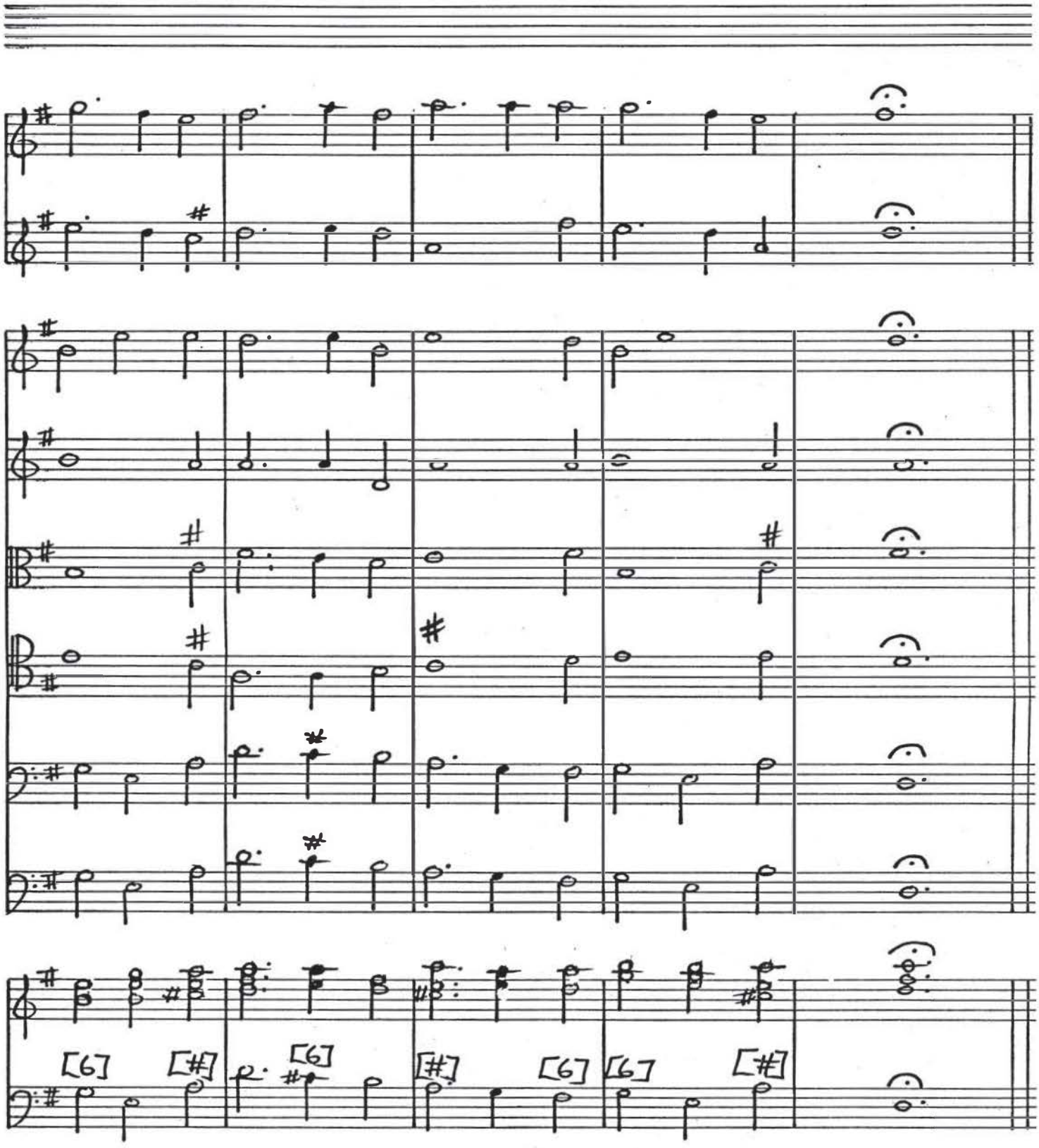
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